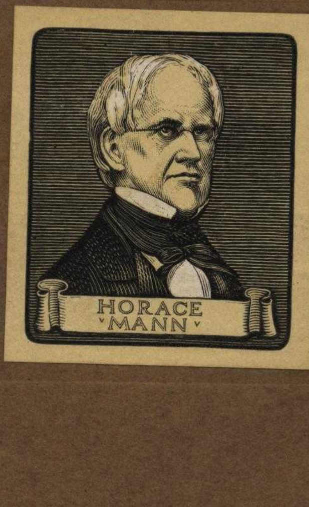
# PRESENT-DAY SCHOOLS

## TERRA COTTA BROCHURE SERIES
VOLUME ONE



NATIONAL TERRA COTTA SOCIETY
U. S. A.

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NATIONAL TERRA COTTA SOCIETY

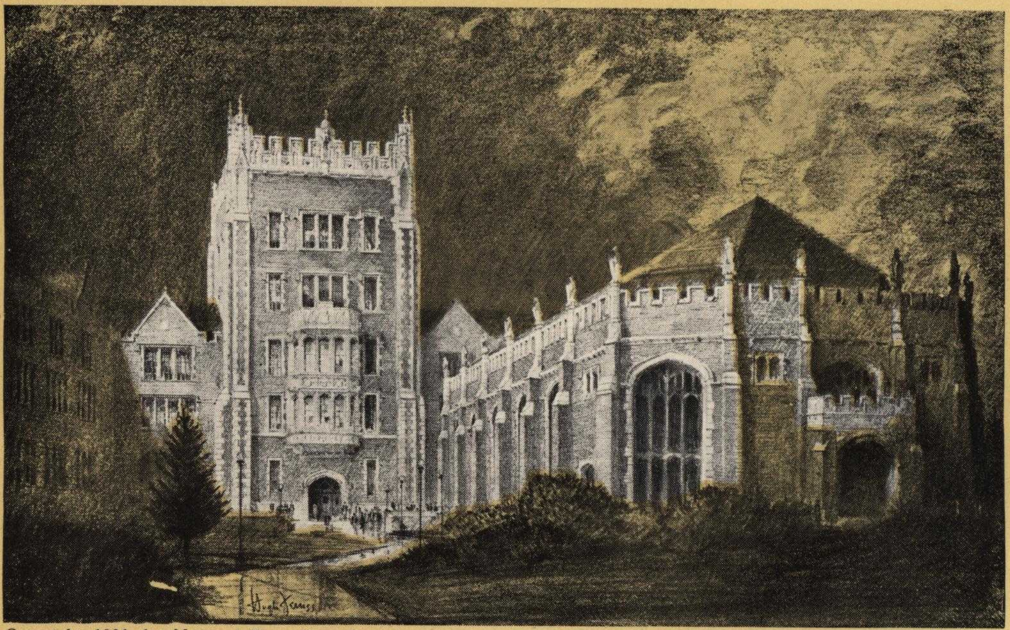
# PRESENT-DAY SCHOOLS

*"I think by far the most important bill in our code is that for the diffusion of knowledge among the people."*

*Thomas Jefferson.*

# TERRA COTTA

*Permanent Beautiful Profitable*



Copyright, 1921, by National Terra Cotta Society

*Drawing by Hugh Ferriss*

FLUSHING HIGH SCHOOL
New York City

C. B. J. Snyder, Architect

All trim and ornament speckled light gray
Terra Cotta

EDUCATORS agree that environment plays a most important part in cultural development. Nothing makes a stronger or more eloquent appeal to the pupil's finer nature than an imposing and beautiful school building.

*Frontispiece*

# "By Way of Introduction................"

*Addressed to School Executives* Treating of the exterior of school buildings, this brochure is addressed to those school executives upon whom rests the responsibility for the adequate housing of educational activities; whether that responsibility is vested in School Committees, Boards of Education, Building Committees, Business Managers, or School Superintendents.

While this brochure is primarily intended to be of direct aid to all School Executives as laymen in architecture, nevertheless architects will find it vitally interesting and serviceable, because of its many illustrations of representative school buildings the country over.

*Always Retain an Architect* The best assurance for success in school building is the retention of the services of a competent architect. The ablest and most talented architect obtainable is sure to prove the most economical in the end. There is a greater waste in the planning and construction of school buildings than in any other class of building today. Most buildings have to show a definite return on the investment; but schoolhouses do not, because the money returns derived from them cannot be computed. All the more necessary, therefore, is an architect of known competence, whose opportunity for maximum profit will lie in securing new commissions through the demonstrated excellence of all his work.

With the architect thus selected as the first move, the next condition for the school executives to bring about is a real partnership between themselves and the architect. For that reason we show, on pages 30 and 31, a few of the architectural details and ornaments most frequently seen on schools. All of us see many of these details every day, yet few of us know them by their names. To be able to recognize and name them adds to the measure of anyone's daily enjoyment and general knowledge. And familiarity with them inevitably assures a client better results from his dealings with an architect.

*What Terra Cotta is* The knowledge of what Terra Cotta is and the service it can render is just as important to the school executive as the knowledge of school equipment. The exterior of a school building has its educational mission to perform no less than the interior. That fact, always obvious, is now widely recognized, and with it the fact of Terra Cotta's pre-eminent adaptability to the beautification of school exteriors.

Terra Cotta is a material used for the visible part, or facing, of the exterior walls of buildings. While its permanence and unsurpassed resistance to water and fire make it the first choice for exterior facing purposes, its adaptability in form and color to fine details makes it a logical material for interiors as well.

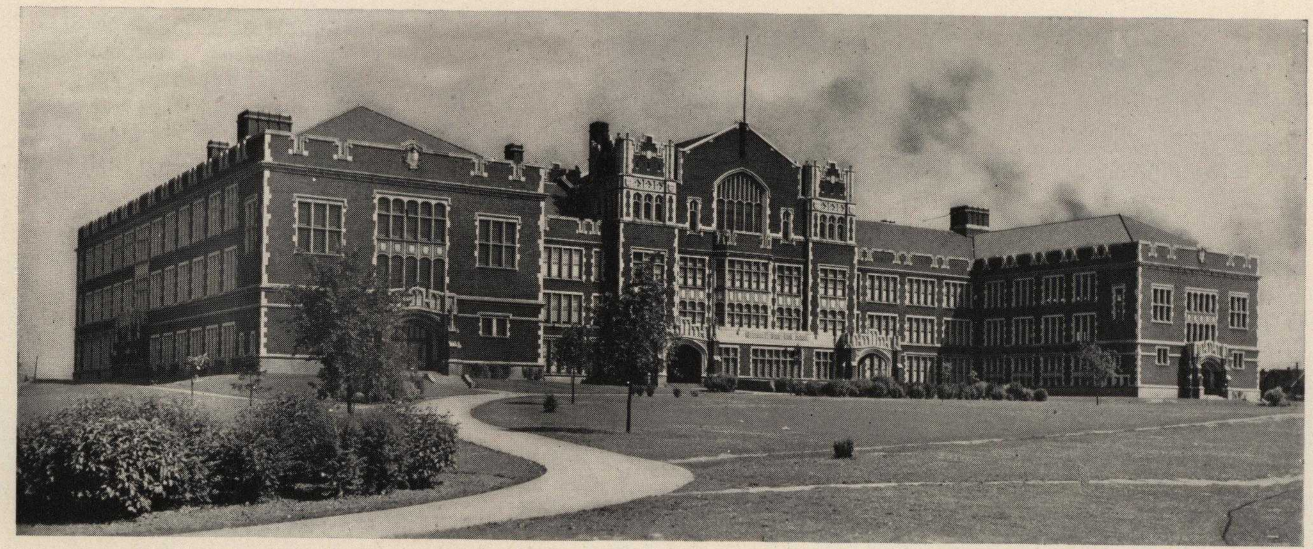
The first step in the process of manufacture is the mixing of selected clays. After being pressed into the desired shapes in moulds, the pieces of Terra Cotta are sprayed with the desired color and then are fired in kilns for a week at a temperature of 2000 degrees and upward.

Because of the firing, no material can be more fire-resistive than Terra Cotta. It offers the most satisfactory combination known of light weight and heavy crushing resistance. It can be allowed to weather or, unlike any other material, its original color and appearance can be restored by a simple washing with soap and water. Because it is moulded before the final process of firing, it can be supplied in any shape or form without the expense of carving. And in addition to its other virtues it offers, in permanent form, practically any color, sheen or texture desired.

Those who wish to know more about Terra Cotta as a facing material, or the process of its manufacture, are invited to write for the brochure, "Terra Cotta Defined," which will be sent on receipt of 10 cents.

*Factories in all Parts of United States* Not only can Terra Cotta be shipped more easily than other facing materials, because of its light weight, but there is no part of the United States or Canada that is not within convenient distance of some Terra Cotta factory. A glance at the last page, on which are listed the addresses of the members of National Terra Cotta Society, will show that this material is readily accessible to everyone.

*The Pictures Tell the Story* As for the rest, we gladly leave the reader with the illustrations on the following pages. Whatever can be said about Terra Cotta is better told by the buildings faced with it. These illustrations show typical school buildings, large and small, through the country from Canada to Florida and from Coast to Coast, all of which are better school buildings because they are faced with Terra Cotta.



Gray unglazed Terra Cotta, all trim and ornament

## MORRISON R. WAITE HIGH SCHOOL

Toledo, Ohio

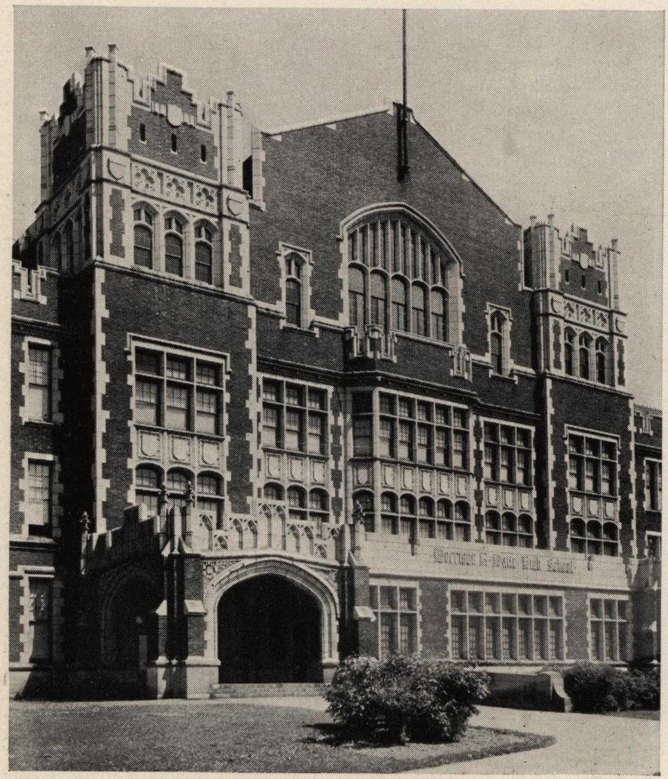
❦

David L. Stine, Architect

"OUR school is regarded as one of the most beautiful in the United States," writes the principal of the Morrison R. Waite High School. "Everyone who sees it speaks of it in the most complimentary way."

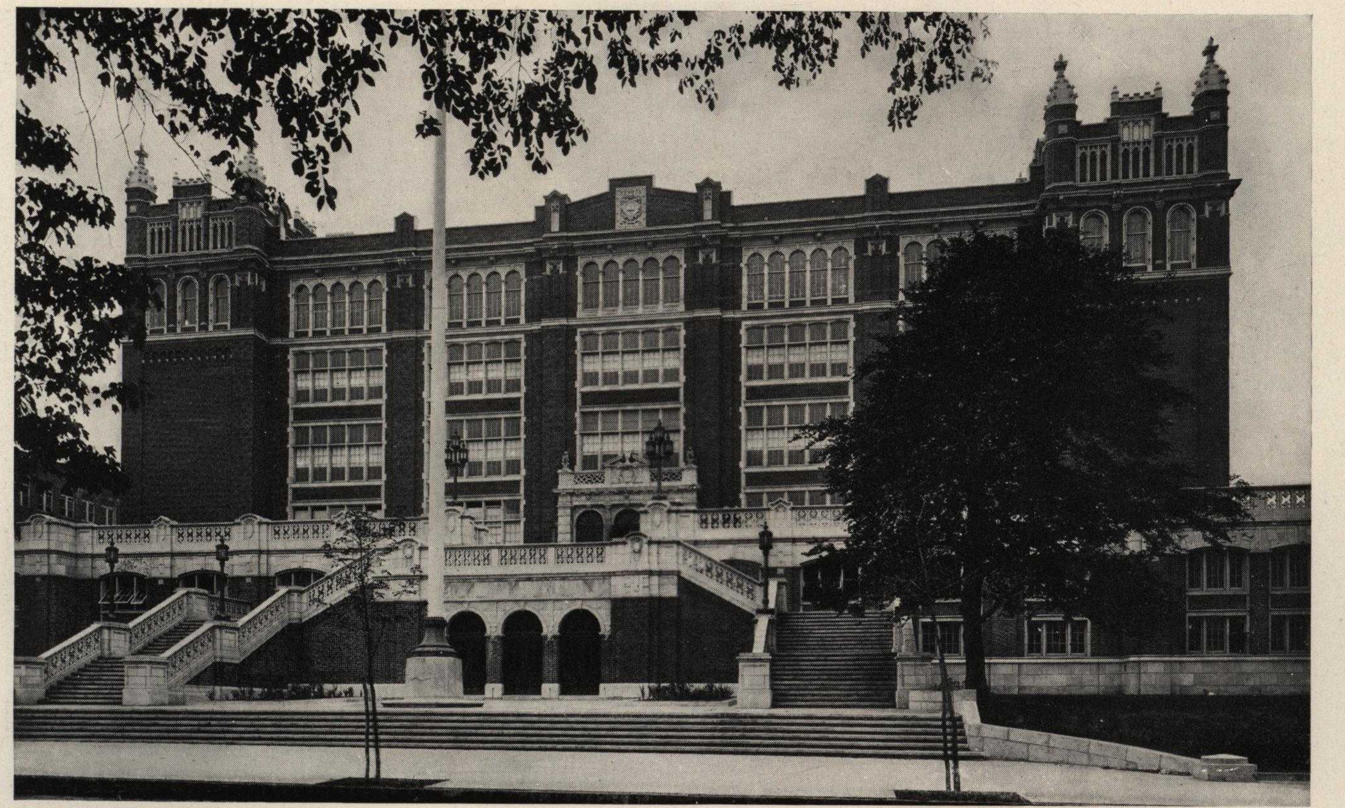
This clear message of beauty should be carried to the whole community by a school's exterior just as much as its interior should be properly planned and equipped. For Education is the end of the exterior no less than it is of the interior.

Here we find the Collegiate Gothic style of architectural design aptly expressed by brick and Terra Cotta. Entrances, quoins, lintels, mullions, coping—in short all the trim and ornament—are of Terra Cotta.



Detail of central portion showing main entrance

Detail of approach to main entrance



Gray, unglazed, tooled 6-cut Terra Cotta

## CENTRAL COMMERCIAL AND MANUAL TRAINING HIGH SCHOOL

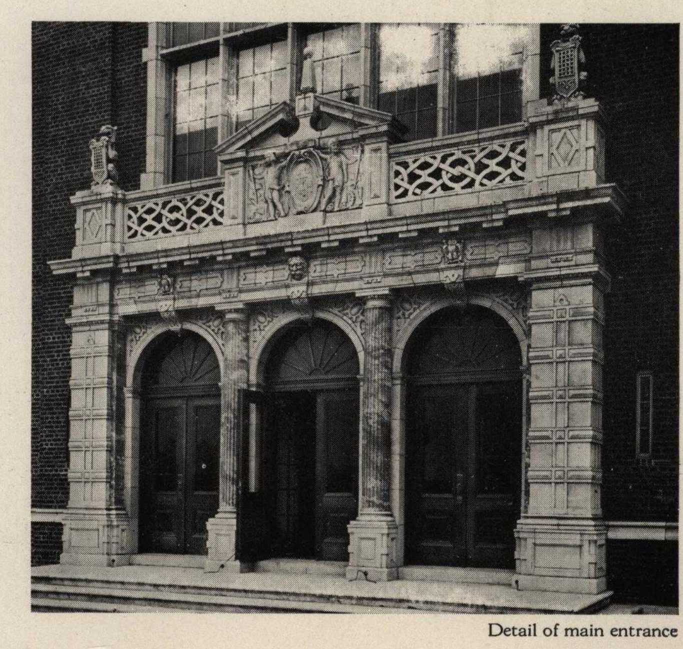
Newark, N. J.

E. F. GUILBERT, Architect

IN plan and design this unique High School is exceedingly interesting. The academic rooms are found above the Terrace; the gymnasium and power plant below. It is the unilateral-lighting type of school with maximum window-grouping in the central portion and blank wall spaces at both ends.

The modeled trim is entirely of Terra Cotta, a particularly adaptable medium for the execution of the window-grouping which is characteristic of the Collegiate Gothic style. The quoins, tracery designs, and the battlements along the top of the towers—all of Terra Cotta—are also typically Gothic.

Terra Cotta's marvelous adaptability to beautiful form is revealed by the entrance detail and the terrace balustrades. No matter how intricate a design may be, Terra Cotta can be counted on to express it truthfully, and with extraordinary fineness of line and finish.



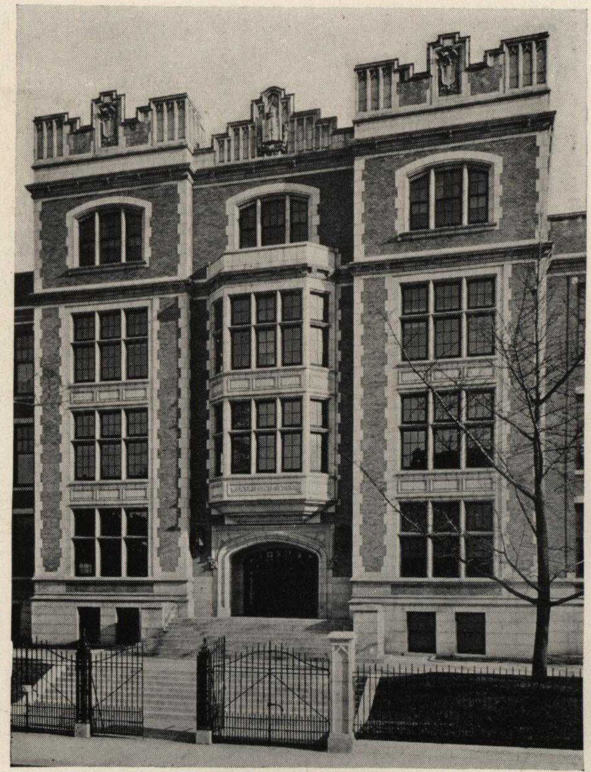
Detail of main entrance

## LINCOLN HIGH SCHOOL

Jersey City, N. J.

❦

John T. Rowland, Jr., Architect

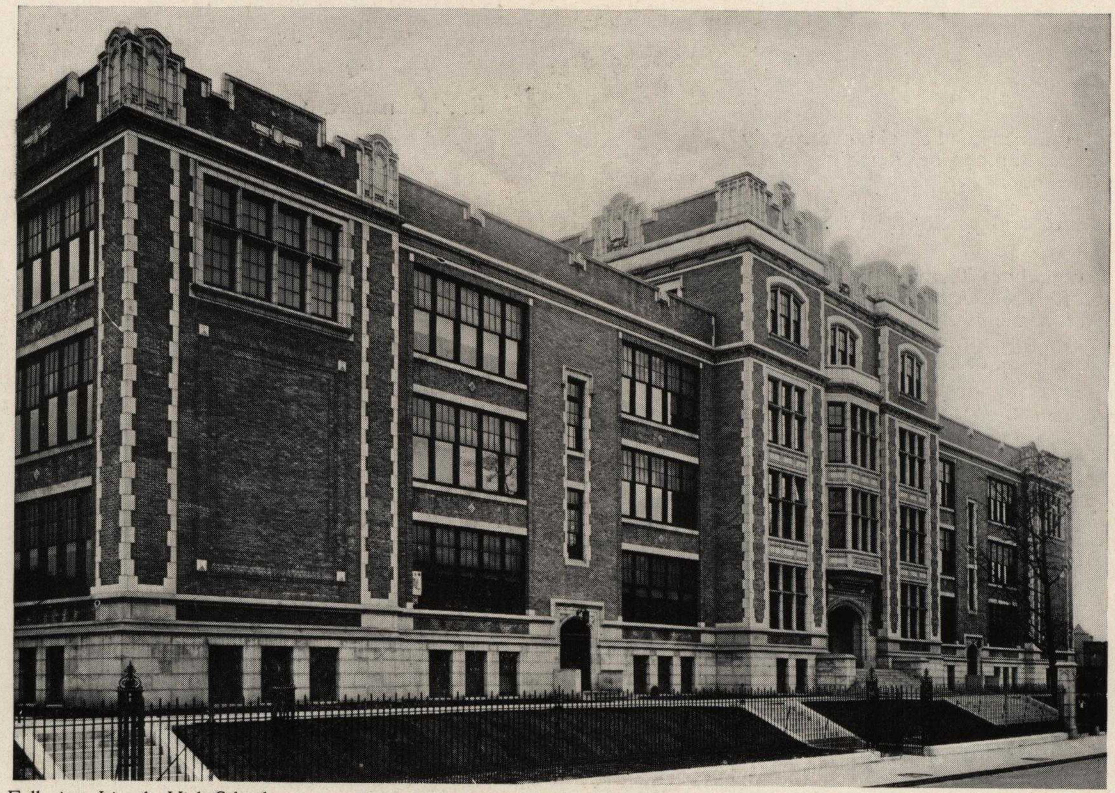


Detail of central portion showing main entrance

STRAIGHT, but not cold, are the lines of this building; simple, but not dull. Coldness is averted and interest increased by the contrasting textures of the brick fields and the Terra Cotta trim.

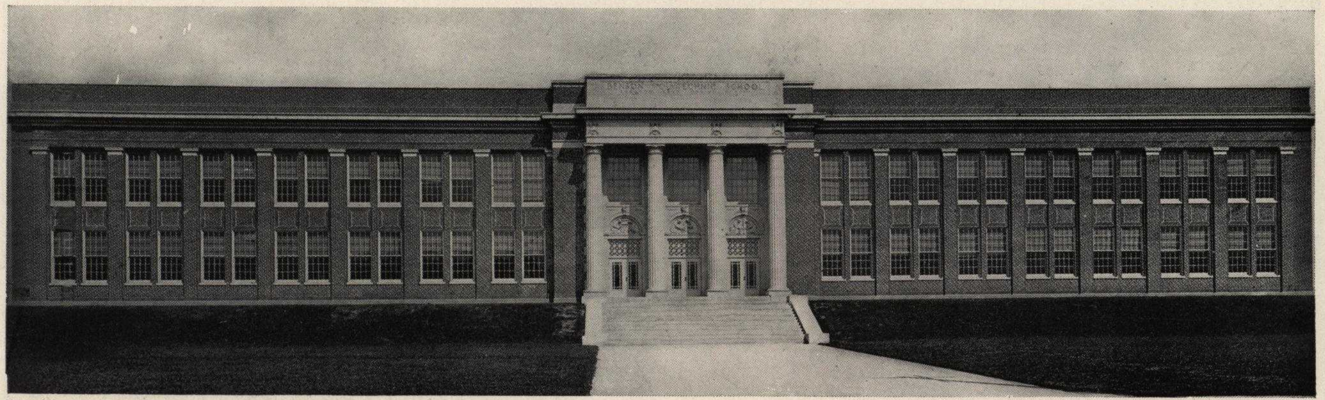
The central portion has more elaborate trim than the other portions, to command its greater share of attention. Here the window mullions, panels, arched doorway and parapet are all of Terra Cotta—a speckled gray in color, to contrast with the deeper hues of the brick.

The color range of Terra Cotta is practically unlimited. It can be made in any tint and any form, to harmonize with the other materials with which it is combined. Yet with all its plasticity and color possibilities, Terra Cotta is moderate in cost.



Full view, Lincoln High School

Speckled gray Terra Cotta



Speckled cream matt glazed Terra Cotta

## BENSON POLYTECHNIC SCHOOL

Portland, Oregon

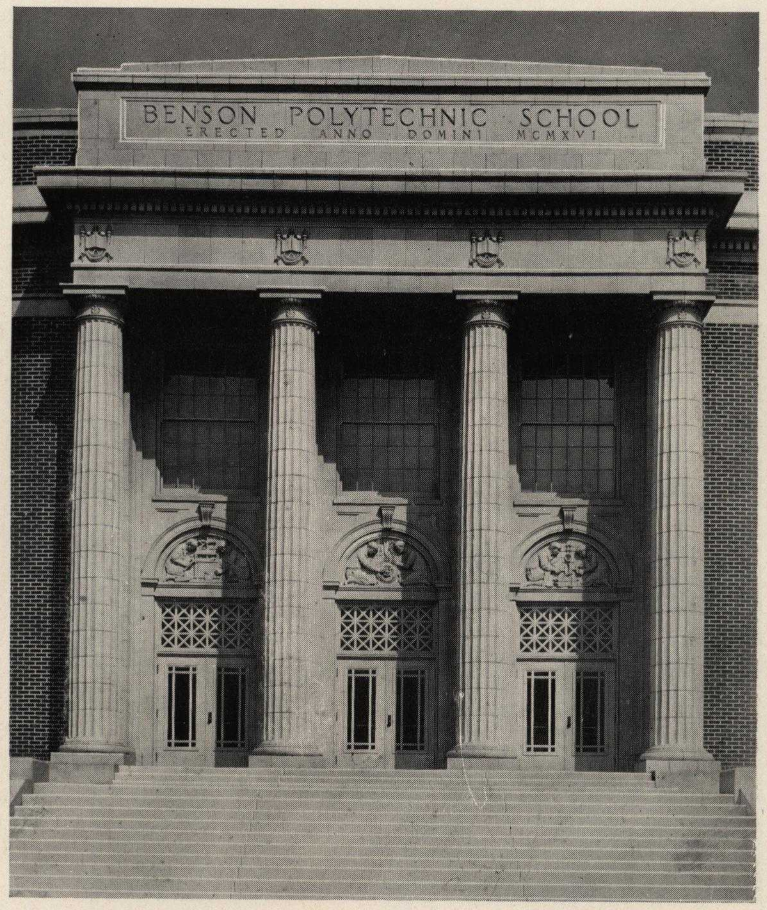
❦

F. A. Naramore, Architect

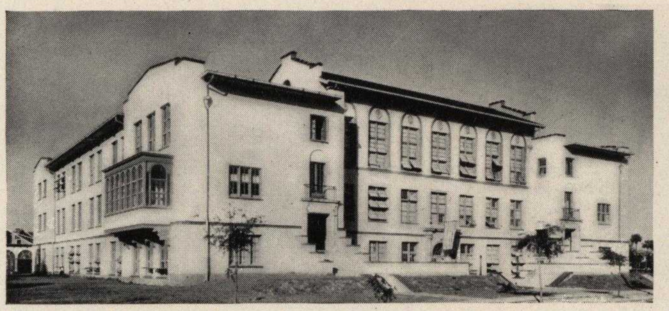
A COMPOSITION more exclusively of straight lines than the design of this building can scarcely be imagined. Except in the lunettes over the doorways and in the columns, all lines are straight.

Yet monotony is avoided and interest gained by the use of Terra Cotta. The window sills, pilaster caps, parapet above entrance, and coping, all of Terra Cotta, show the happy contrast afforded by this material.

MORE completely is the avoidance of monotony shown in the main entrance. It is properly the high point of interest of the whole building; and Terra Cotta is what makes it so. The columns show the splendid result when good workmanship by masons is added to the skillful manufacture of Terra Cotta. The three lunettes reveal the unlimited plasticity of Terra Cotta—the beauty and fidelity with which it expresses sculptured detail. The whole central feature shows how well the Classic can be interpreted in Terra Cotta, and with what surpassing effect this material can be employed to build up a feature whose emphasis is necessary to the success of the whole design.



Detail of main entrance



Gray, and blue and yellow polychrome Terra Cotta

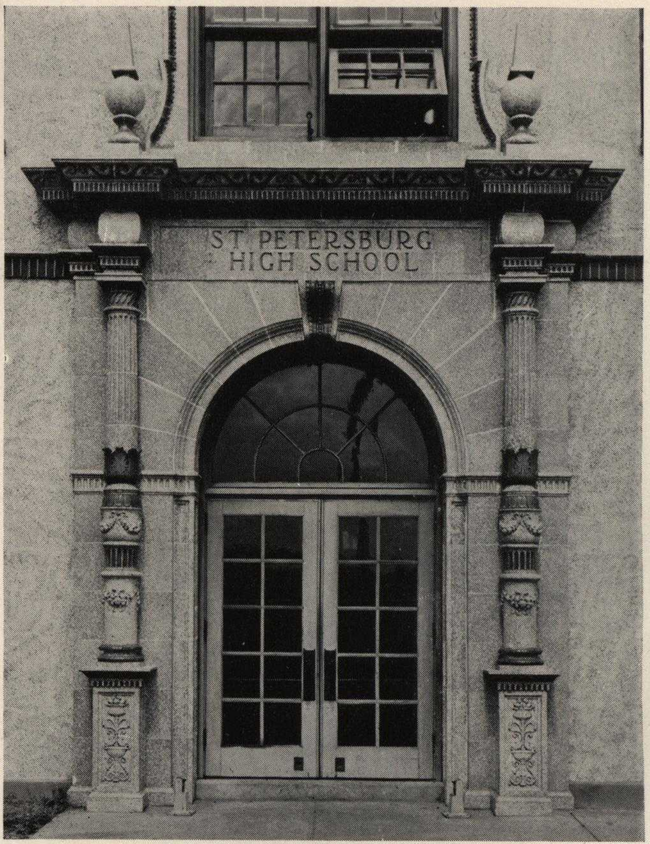
## ST. PETERSBURG HIGH SCHOOL

St. Petersburg, Fla.

❦

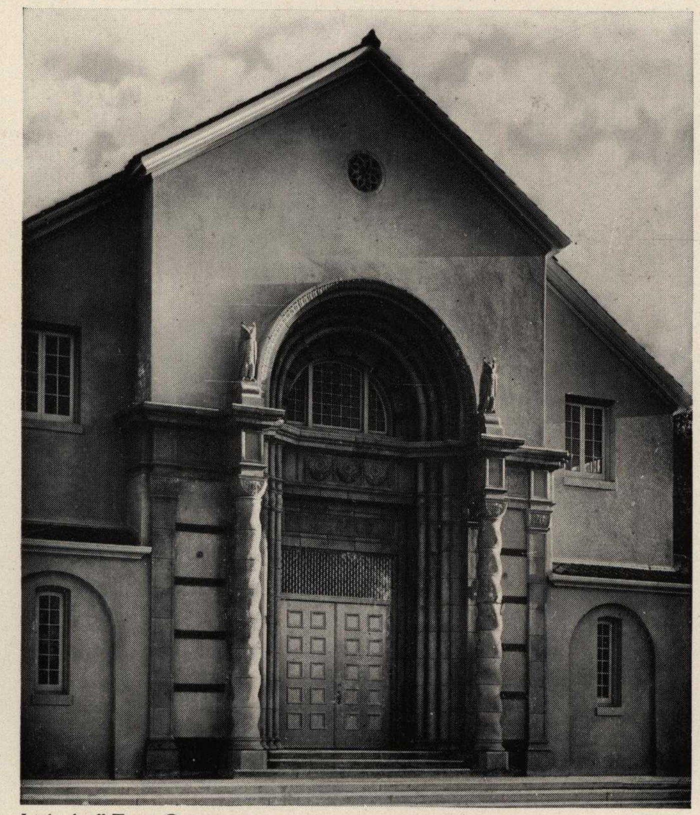
William B. Ittner, Architect

IN the South and Southwest many architects have turned for their inspiration to the local style of architecture—the style seen in the Mission buildings of the early Spanish pioneers and missionaries. Thus an attractive local style is perpetuated. These modern school buildings of Spanish-Colonial type are excellently appropriate to the locality.



Detail of main entrance

IN this entrance a striking illustration of the plasticity of Terra Cotta and its possibilities for texture is afforded. The architectural style of this entrance is that of the Spanish Renaissance.



Light buff Terra Cotta

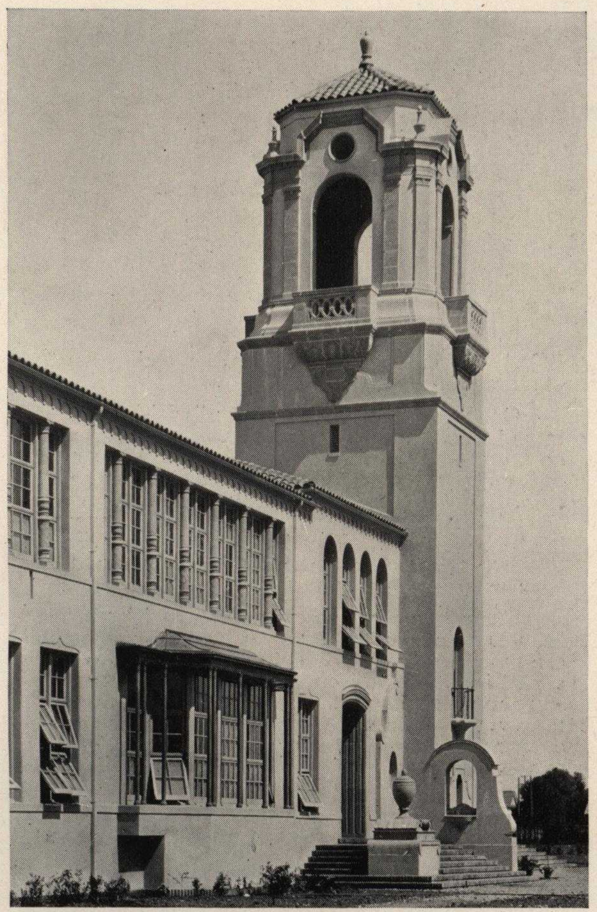
## PALO ALTO HIGH SCHOOL

Palo Alto, Cal.

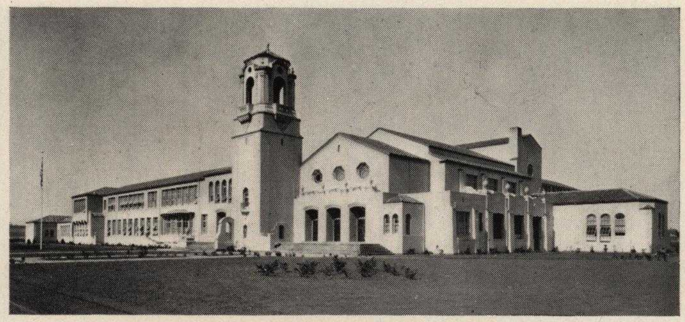
❦

Allison & Allison, Architects

THIS interesting entrance detail of the Palo Alto High School shows a skillful adaptation of the Spanish Renaissance manner, designed for a modern school building. Plain stucco wall surfaces throw into effective contrast the finely modelled Terra Cotta details.



Detail of tower, Salinas Union High School



Light cream Terra Cotta, trim and ornament

## SALINAS UNION HIGH SCHOOL

Salinas, Cal.

❦

Ralph Wyckoff, Architect

IN the Spanish Colonial style of the early Missions, the architect finds splendid material for adaptation in modern buildings. It is a style in which large, plain wall surfaces of stucco are relieved by modelled detail—a style which offers an excellent opportunity for the use of Terra Cotta, either in monotone or with the wide and diverse range of polychrome.

## ENTRANCE HOUGHTON GRAMMAR SCHOOL

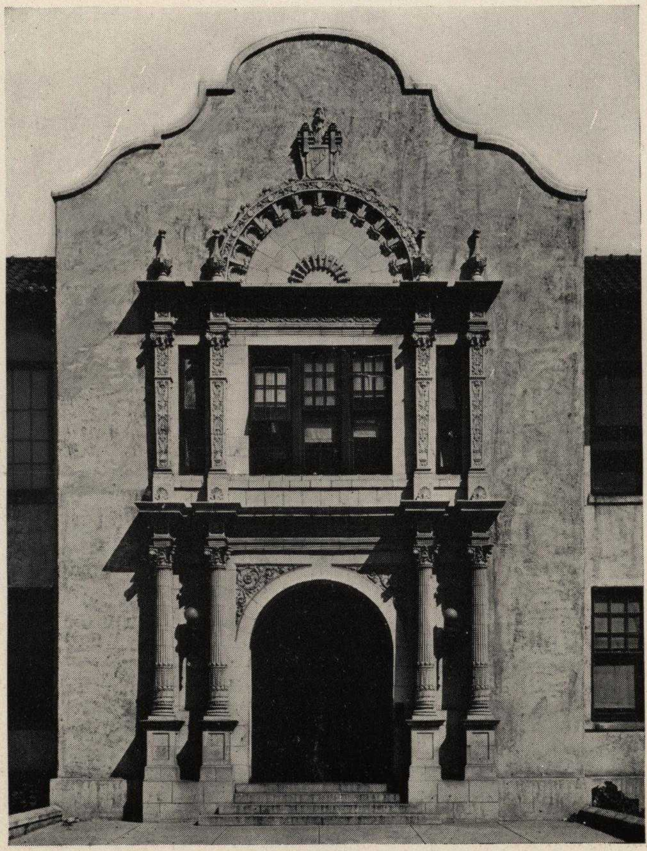
Augusta, Ga.

❦

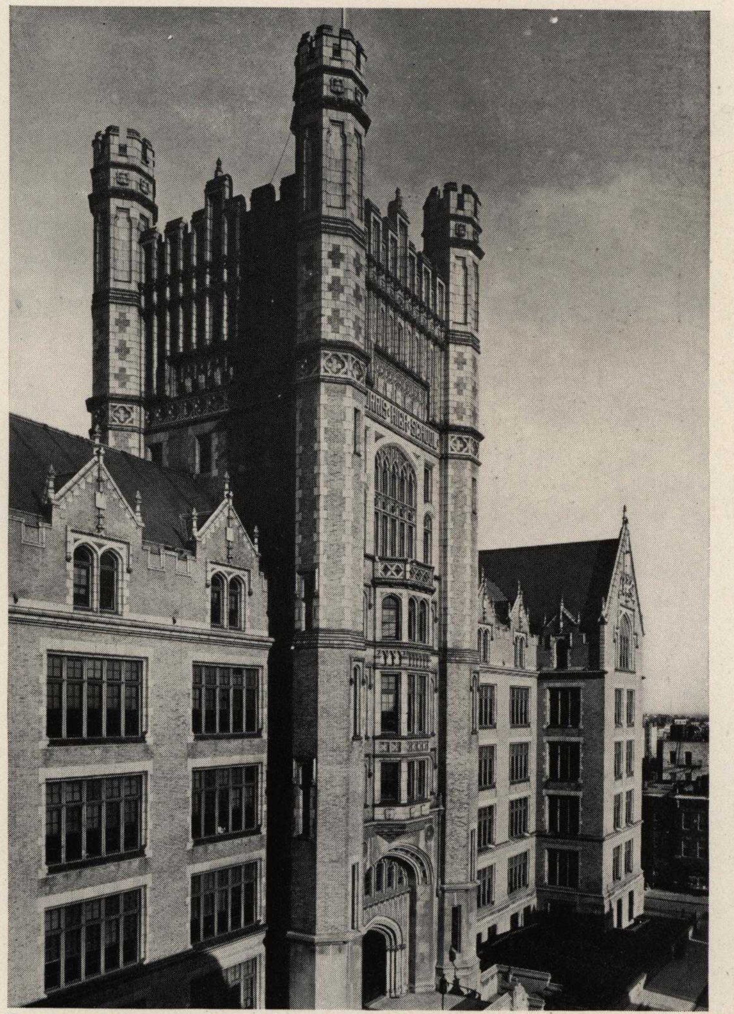
G. Lloyd Preacher, Architect

THIS school entrance is a characteristic example of Spanish Renaissance design.

The great elaboration and intricacy of Spanish Renaissance details call for a material of great adaptability. The plastic properties of Terra Cotta, and the fine subtlety with which it can be modelled, make it the logical and ideal material for the execution of this type of detail.



Buff unglazed Terra Cotta



Gray unglazed Terra Cotta

## MORRIS HIGH SCHOOL

New York City, N. Y.

C. B. J. Snyder, Architect

THE connection between Education and its housing is fundamental.

On the one hand, we have the "3 R's" expanding into the prevocational classes of the present curriculum; on the other, we see the little red school-house supplanted by beautiful and efficient buildings with shoprooms, gymnasiums, and auditoriums, serving classes both day and night. Architectural growth has paralleled school growth. They have been inter-dependent. Without the architect the schoolmaster could not have wrought what he has.

There is a pleasantness about this Morris High School that attracts students. It has the architectural charm of the English Renaissance, beautifully interpreted in brick and Terra Cotta. Its clean-cut lines will never blur, its walls never glower. Dust or mold, frost or leaf stain will not dull the fine, delicate lines on parapet and window trim. For all the exterior trim and ornament are Terra Cotta. And Terra Cotta never knows what age it is or what elements have passed its way.

## PUBLIC SCHOOL No. 157

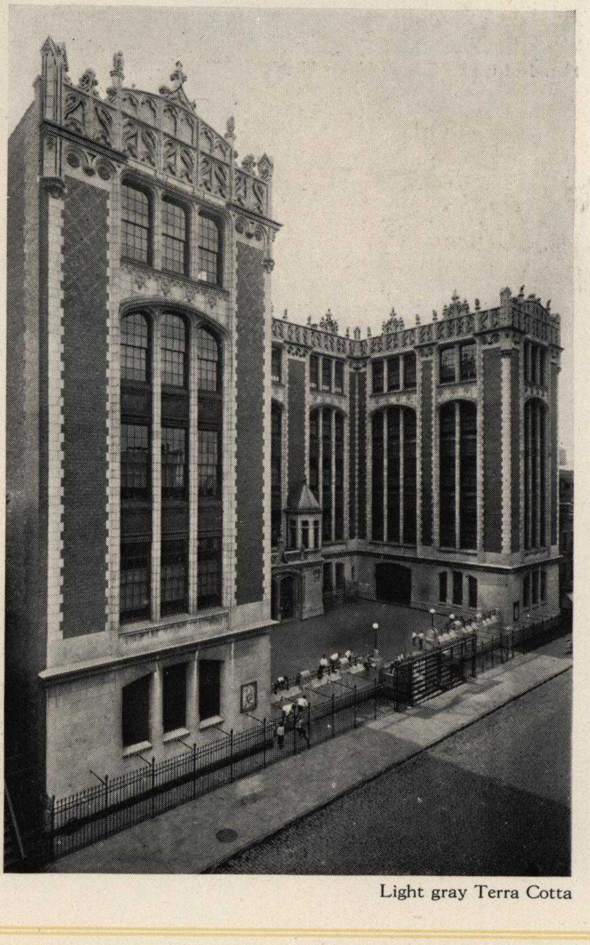
Brooklyn, N. Y.

C. B. J. Snyder, Architect

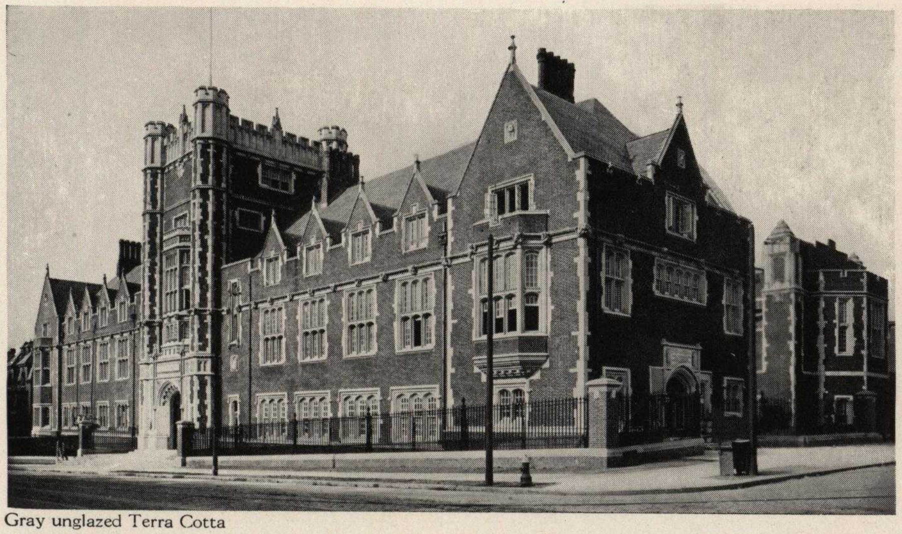
IT is a comparatively simple matter to build a beautiful school on a large plot of ground; far more difficult when the frontage is narrow and wedged in between rows of city houses.

In the latter circumstance, the architect must seek materials that will give his building distinction in small space—he must assemble these materials in the most attractive design possible. For this difficult task, Terra Cotta has proved itself invaluable. Its adaptability to form permits it to be used in a variety of interesting ways—as facing material, as trim, and as ornament.

Public School 157 has thus profited by the skillful disposition of its Terra Cotta. Terra Cotta forms the quoins, mullions and spandrels, and decorates the parapet with delicate, fine-line detail.



Light gray Terra Cotta



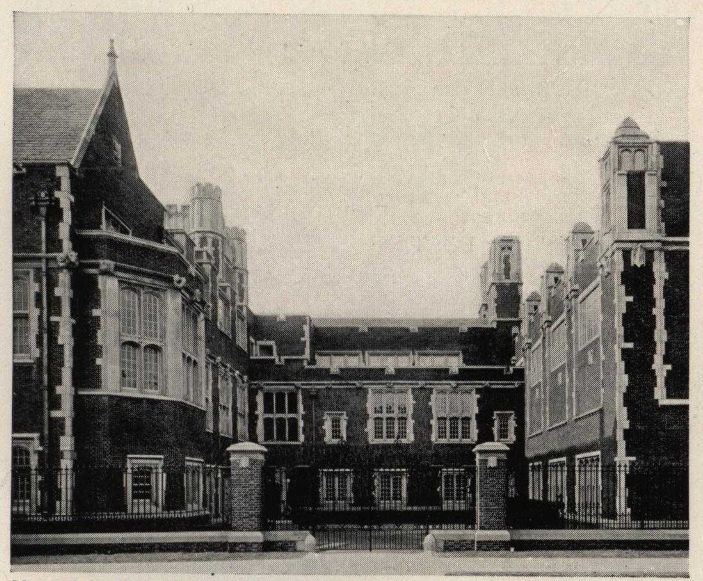
Gray unglazed Terra Cotta

## EVANS MUSEUM AND DENTAL INSTITUTE

UNIVERSITY OF PENNSYLVANIA
Philadelphia, Pa.

❦

J. T. Windrim, Architect



View of portion of building showing to courtyard

WHEN a school building is of bi-symmetrical design, as this is, considerable saving may be effected by employing Terra Cotta.

For, in the manufacture a mould is made for a certain definite unit, and when that first mould is made, any number of similar pieces may be turned out at relatively low cost. This process of repetition is such a decided saving that it makes possible a greater use of attractive trim and ornament.

And, because of its lightness of weight, Terra Cotta is easily and inexpensively handled and put into place. Once placed in position, it is there for all time. It does not disintegrate or decay. It is fire-proof, water-proof and time-proof.

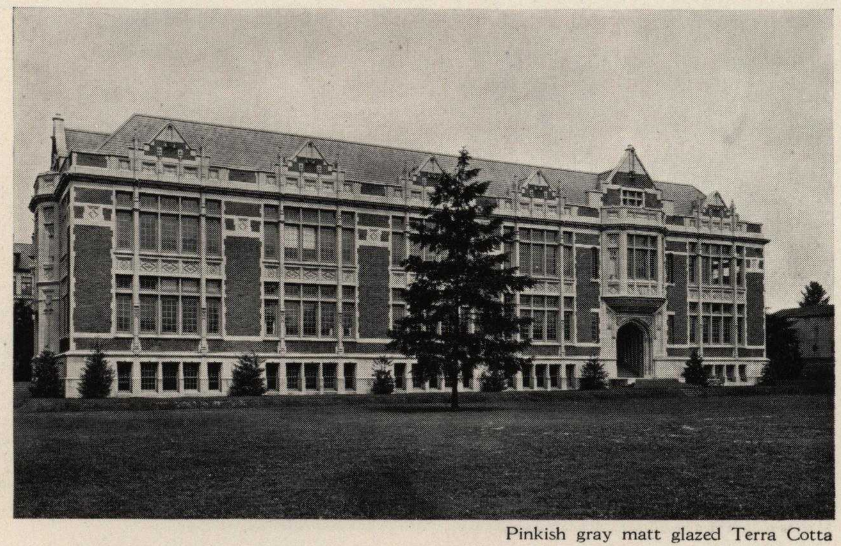
## HOME ECONOMICS BUILDING

UNIVERSITY OF WASHINGTON
Seattle, Wash.

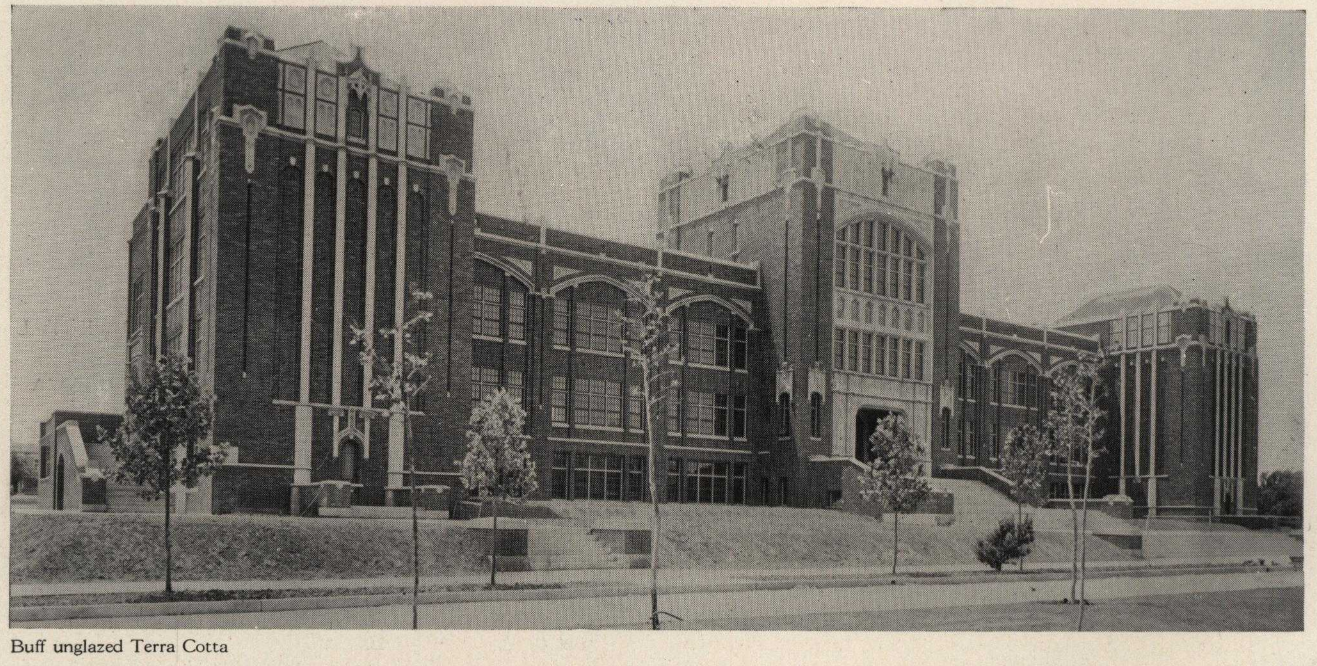
❦

Bebb & Gould, Architects

A DELIGHTFUL harmony of brick and trim is this building at the University of Washington. Terra Cotta is used throughout for trim and decorative effect. For facing and decorating school buildings there is no more satisfactory combination of materials than brick and Terra Cotta.



Pinkish gray matt glazed Terra Cotta



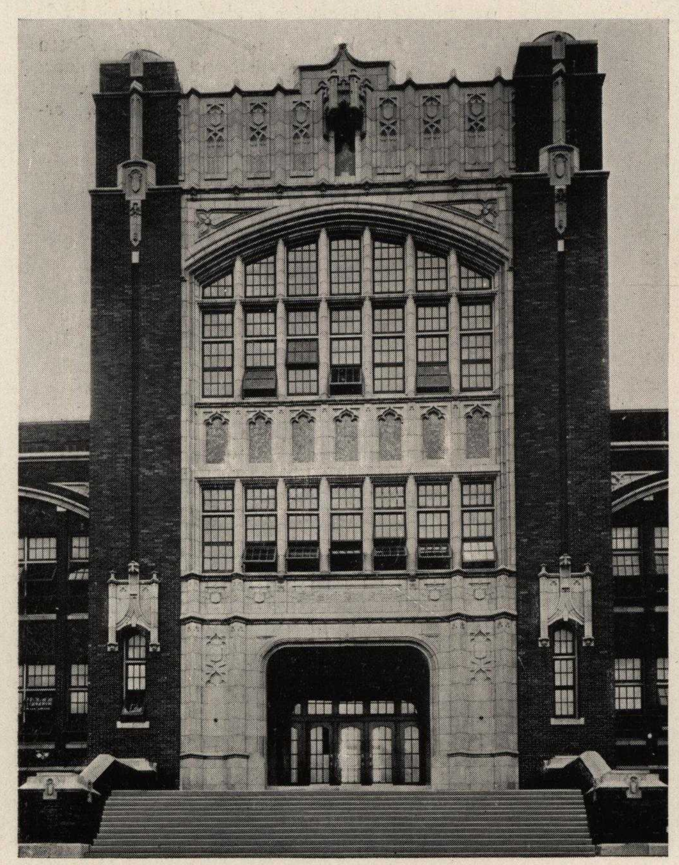
Buff unglazed Terra Cotta

IN this beautiful school building Terra Cotta, because of its economical adaptability to form, has enabled the architect to make the best use of the impressive Collegiate Gothic style of architecture. Terra Cotta has made possible the expression of all that the school building, typifying modern Education, should convey to Community, Faculty, and Student—Dignity! High Aspirations! Intellectual Achievement!

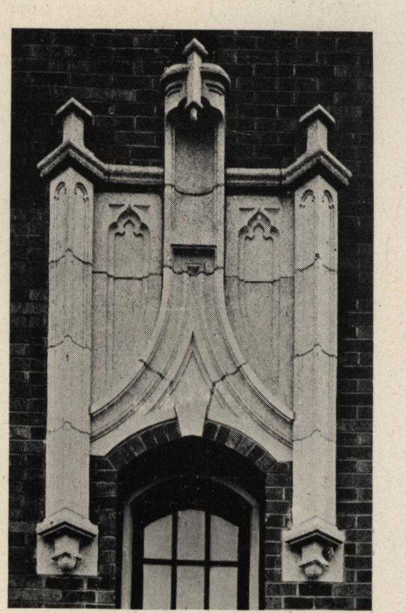
FORT WORTH HIGH SCHOOL
Fort Worth, Texas

❦

SANGUINET & STAATS, Architects



View of main entrance

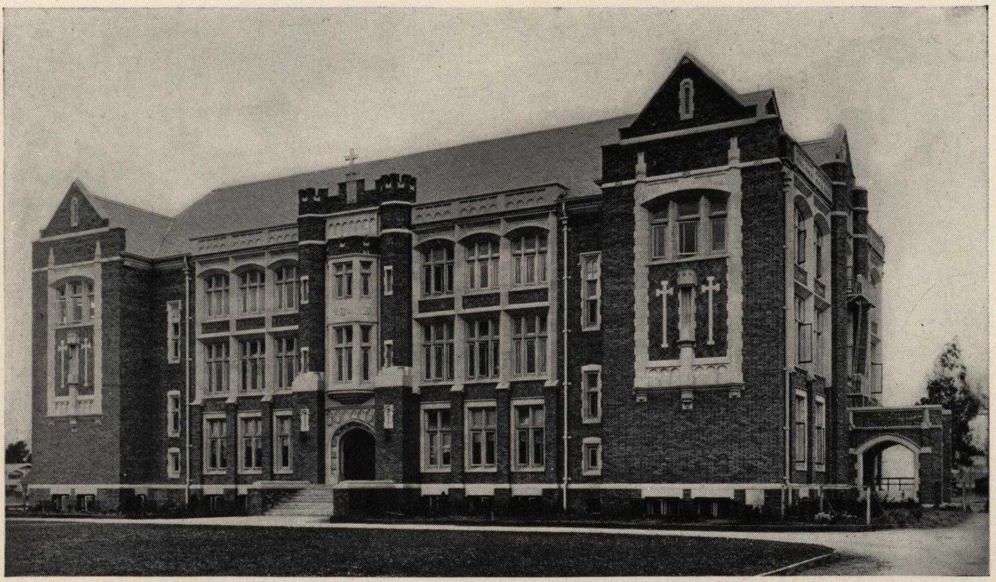


Gothic niche, showing characteristic
Gothic mouldings and panels

## ST. VINCENT'S COLLEGE

Los Angeles, Cal.

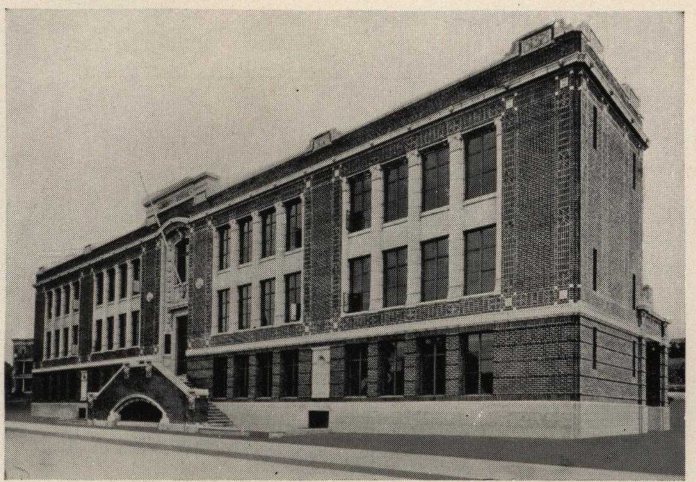
A. C. Martin, Architect



Cream unglazed Terra Cotta

MANY of the more important forms in common architectural use originated in the monasteries of the early clerical orders—Benedictine, Cistercian, Carthusian, Franciscan. Later, the simple undecorated designs were softened—losing a severity that might be objectionable in less rigorous times.

In the design of St. Vincent's College, Los Angeles, the architect, while retaining the simple pointed gable found in the early Cistercian monasteries, has flanked the main entrance with crenellated Norman towers, typical of the contemporary lay architecture. Taking advantage of its adaptability to all types of architecture he used Terra Cotta to emphasize the beauty of design and successfully employed it in the decoration of the whole building.



Full view, Liberty School Unglazed polychrome Terra Cotta

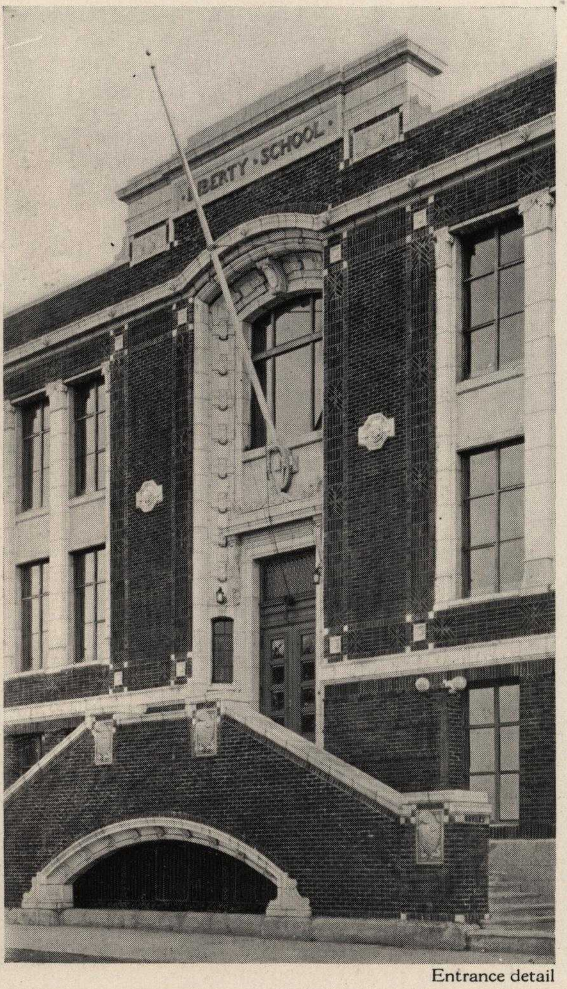
## LIBERTY SCHOOL

Revere, Mass.

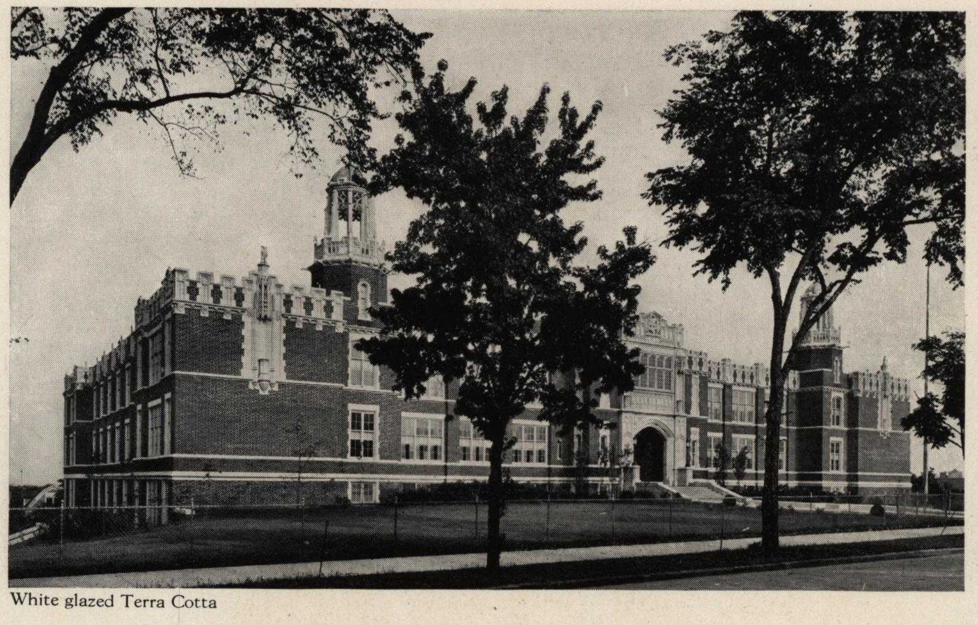
MacNaughton & Robinson, Architects

PARAPET, coping, watertable, entrance, mullions, simple string course, decoration for the double stairway—all of Terra Cotta! It would be difficult to select a building which better illustrates the dual value of Terra Cotta—a structural material possessing all the properties of a purely decorative medium.

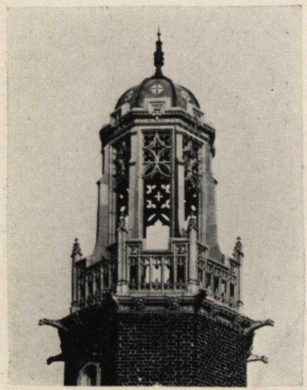
In choosing Terra Cotta the architects of Liberty School have demonstrated once again, as shown in Fort Worth High School, that Terra Cotta has the durability required of a structural material, and the adaptability to form and color necessary for beautiful, decorative, and economical design.



Entrance detail



White glazed Terra Cotta

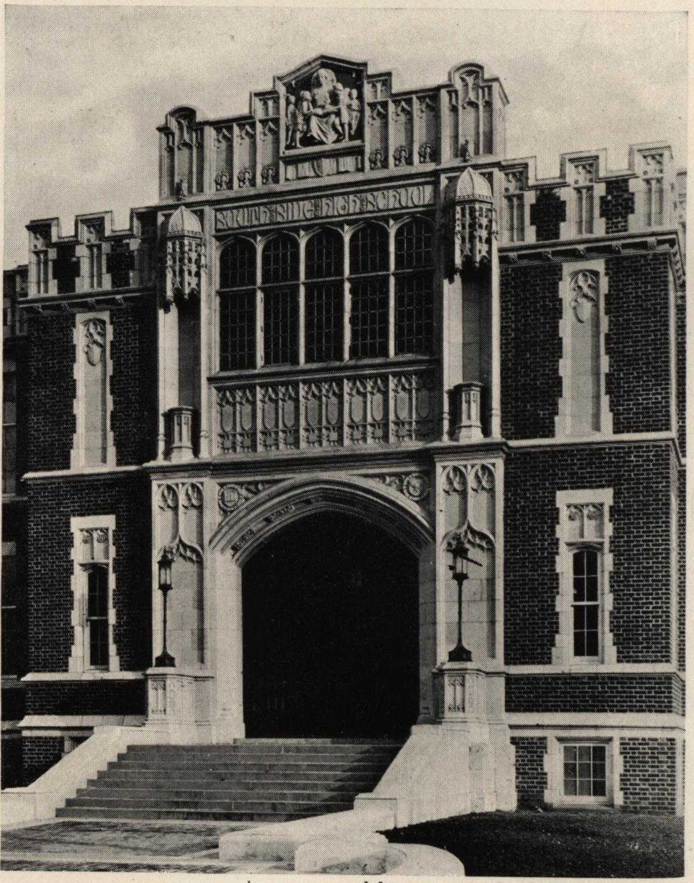


Detail of cupola,
South Side High School

## SOUTH SIDE HIGH SCHOOL

Newark, N. J.

E. F. GUILBERT, Architect

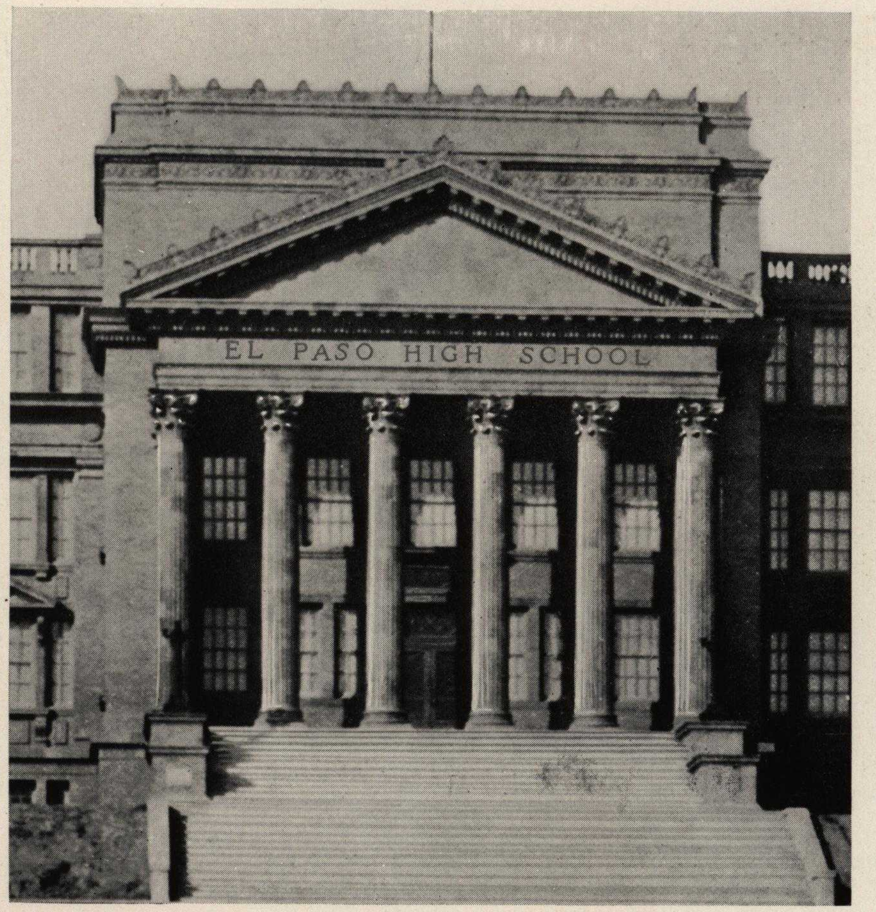


ON this High School Building the architect has drawn upon the picturesque beauties of the Collegiate Gothic for his design. Historic forms are here skillfully and effectively applied to an essentially modern building. And all this profusion of modelled detail finds ready and economical expression in Terra Cotta.

In the pictures to the right the beauty of the Collegiate Gothic detail can be appreciated at close range. Note the octagonal turrets, a characteristic feature. These turrets are the outside exhausts of the school ventilation system—and to permit free passage of air it was necessary that they be open in the manner of pierced tracery. This was effected easily and economically in Terra Cotta, which has unlimited plasticity for form in combination with lightness and strength. In any other material such detailed and delicate work would have been exorbitantly expensive.

Further illustration of Terra Cotta's plasticity is to be found in the fine decorative detail—the mouldings, canopies, tracery and medallions. Note the employment of the niche and canopy in Terra Cotta, particularly on the end walls affording relief to the surfaces otherwise plain.

Main entrance, South Side High School



EL PASO HIGH SCHOOL

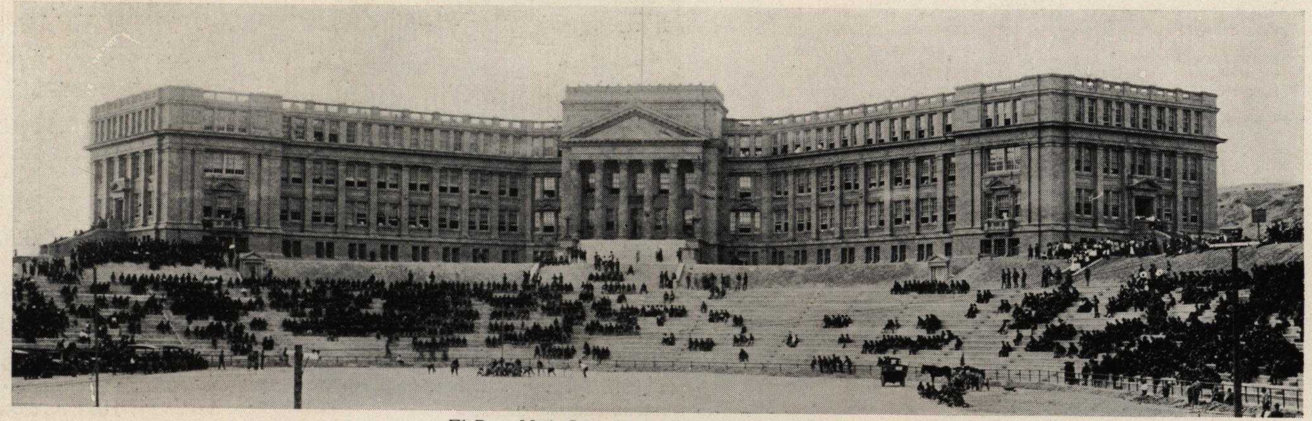
El Paso, Texas

Gray unglazed Terra Cotta

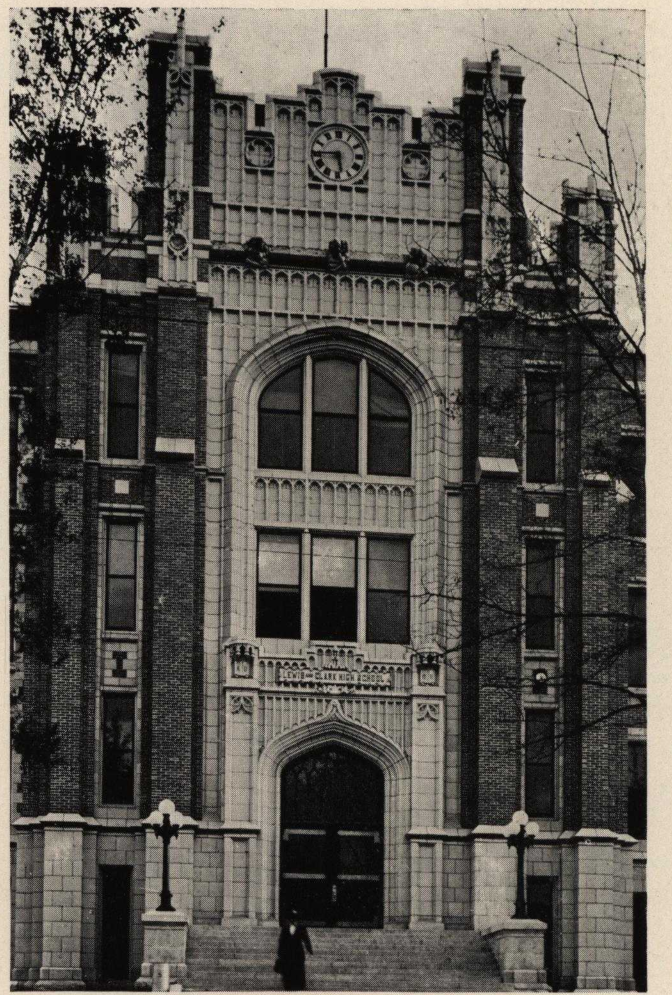
Trost & Trost, Architects

THIS High School has been pronounced by educational authorities to be the most modern and up-to-date school in the United States. It has every convenience for the mental and physical improvement of its students—laboratory and school-room equipment of the best, splendid libraries, two gymnasiums, a restaurant, and a stadium seating 25,000.

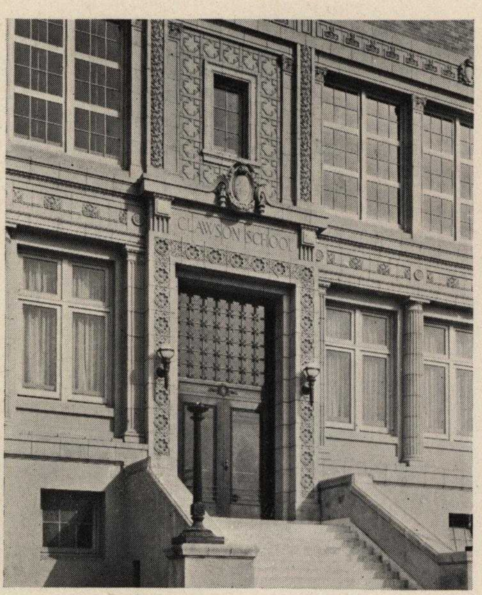
As is to be expected in a school building where the best of everything has been used, Terra Cotta was the material chosen for architectural trim and ornament.



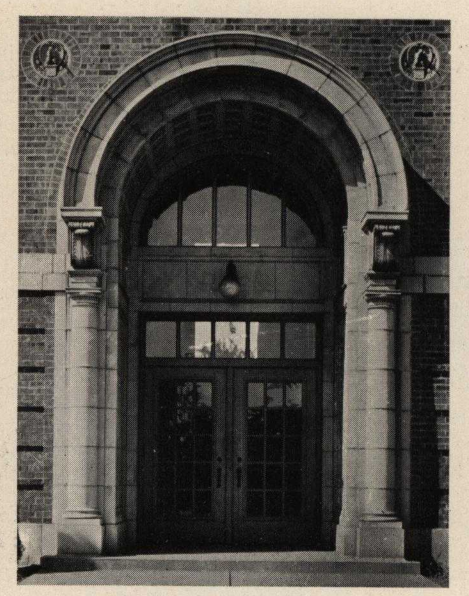
El Paso High School, seen from far end of stadium



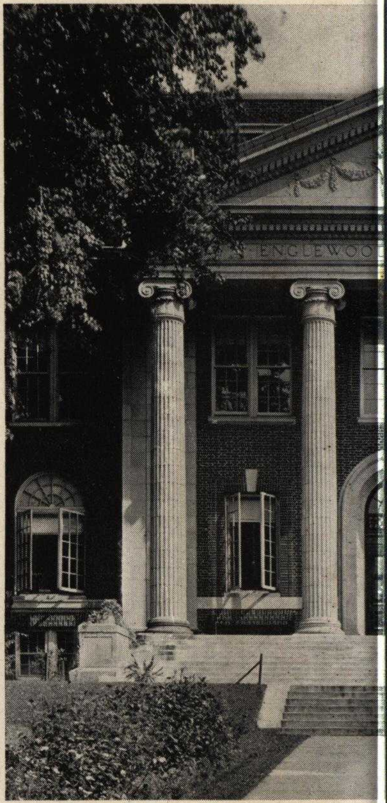
LEWIS AND CLARK HIGH SCHOOL
Spokane, Wash.
L. L. RAND, Architect



CLAWSON SCHOOL
Oakland, Cal.
J. J. DONOVAN, Architect



PUBLIC SCHOOL No. 66
Indianapolis, Ind.
RUBUSH & HUNTER, Architects



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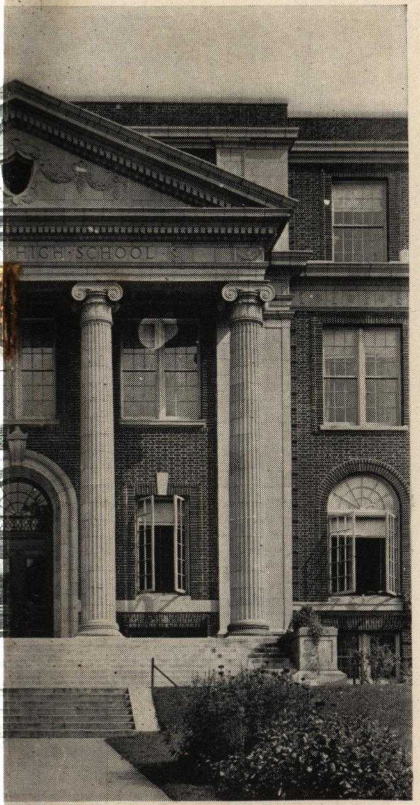
Public School No. 66, gra
18th Avenue School, gray
St. Bernard's School, gray



) HIGH SCHOOL
ood, N. J.
LEY, Architect

# ENTRANCES

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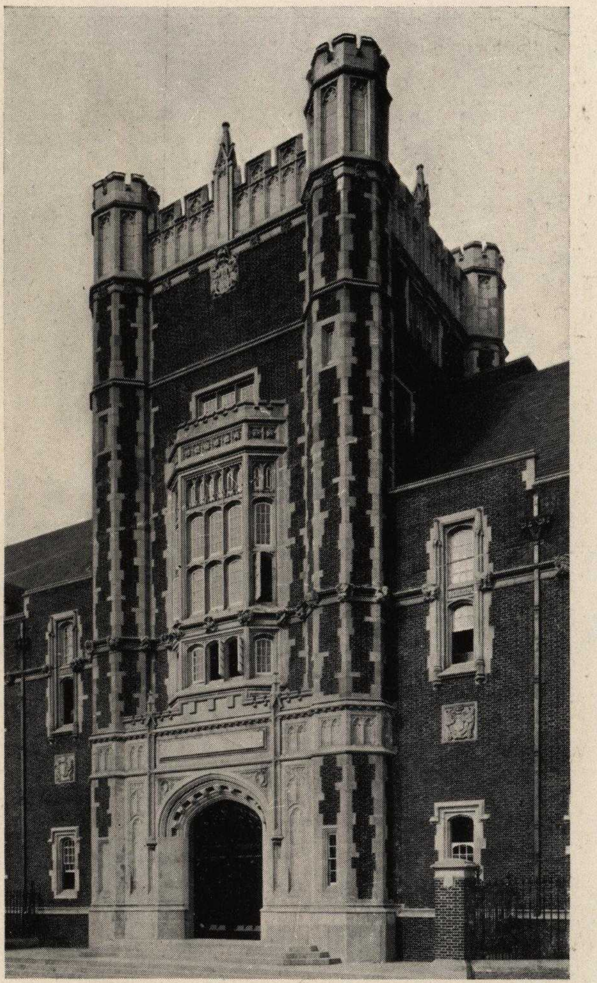
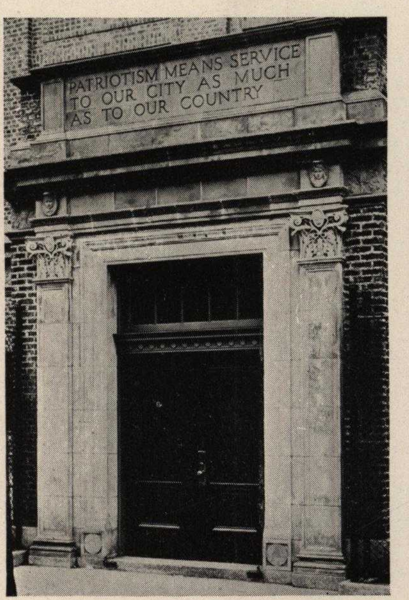
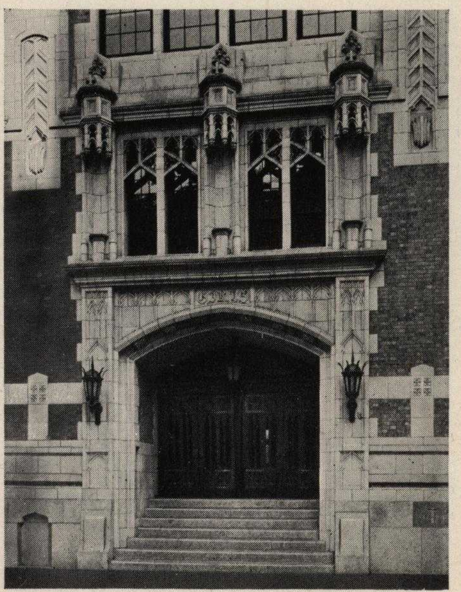


EVANS MUSEUM AND DENTAL INSTITUTE
University of Pennsylvania
J. T. WINDRIM, Architect



18th AVENUE SCHOOL
Newark, N. J.
E. F. GUILBERT, Architect



ST. BERNARD'S SCHOOL
New York City
JAMES S. MAHER, Architect

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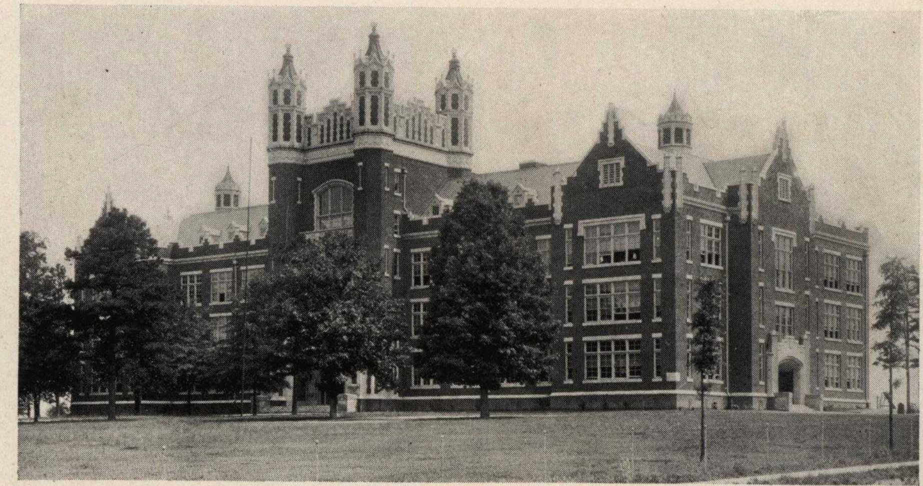
## WINTHROP NORMAL AND INDUSTRIAL TRAINING SCHOOL

Rock Hill, S. C.

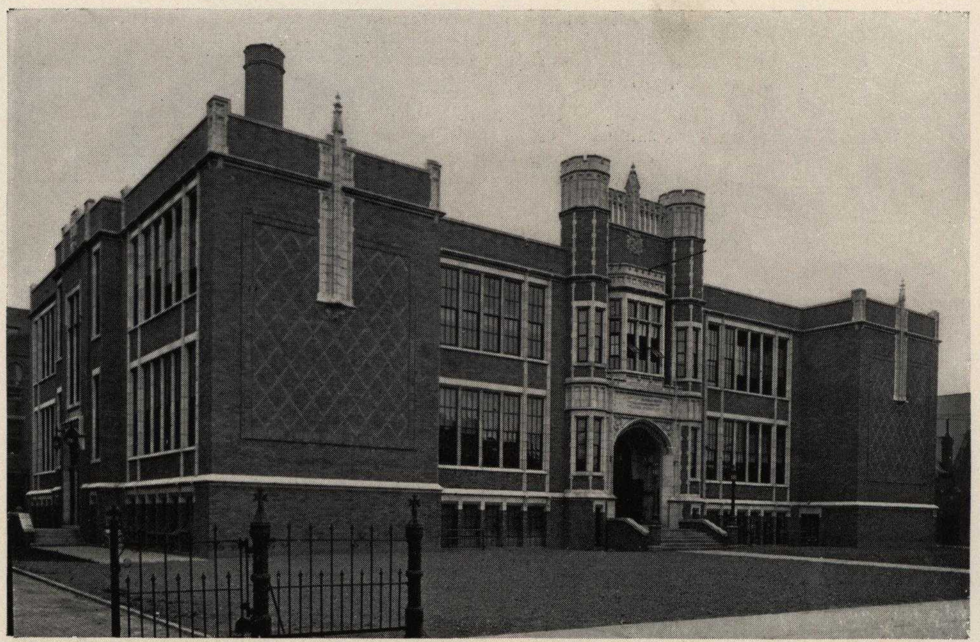
W. A. Edwards, Architect



Light buff unglazed Terra Cotta

IN its site and architecture this school fulfills its function as a beautiful public monument. It has both character and distinction.

Everywhere its lines are emphasized and beautified by Terra Cotta—about the doorways and windows, along the parapets, and on the attractive towers. This Terra Cotta trim and detail will always keep its smooth, clean edges and its soft buff hue—for Terra Cotta is as lasting as Time itself.



Buff Terra Cotta

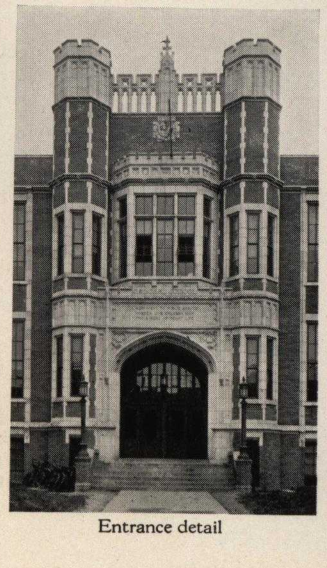
## CENTRAL HIGH SCHOOL

Uniontown, Pa.

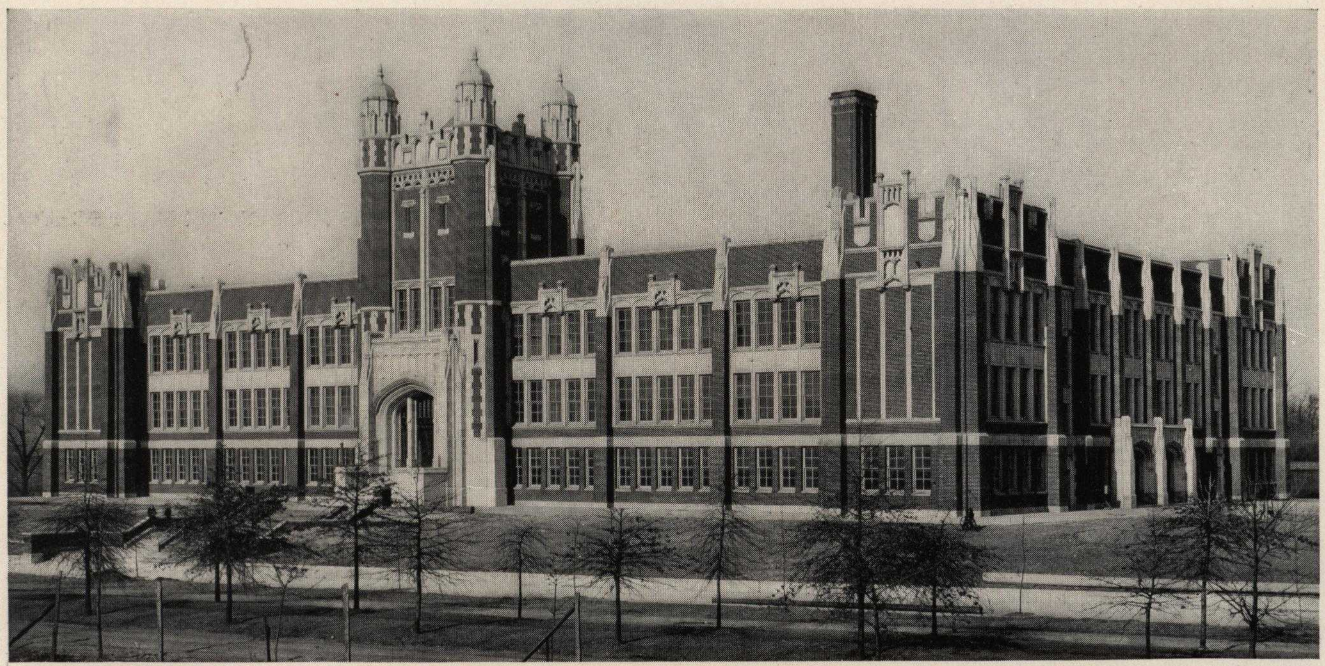
A. F. Cooper, Architect

ON the unilateral-lighting type of school house Terra Cotta trim and ornament is particularly needed. The central portions of such school buildings must be sufficiently ornamented and beautified to compensate for the blank wall spaces at both ends.

The school pictured above is made beautiful by the liberal use of Terra Cotta. The main entrance attains distinction by its Tudor Gothic detail, all of attractive buff Terra Cotta, which has been used to relieve the expanse of the plain brick fields.



Entrance detail



Bluish gray unglazed Terra Cotta

### CAMDEN HIGH SCHOOL

Camden, N. J.

❦

Paul A. Davis, 3d, Architect

THIS important educational building is an adaptation from the architecture of Tudor England. Its interesting Terra Cotta trim includes familiar Tudor characteristics—octagonal towers, flat-pointed arch doorways, and tracery parapets.

But the architect has simplified this detail by the straight clean-cut lines, excellently expressed in Terra Cotta. No matter what the nature of trim may be—simple or intricate, original or conventional—Terra Cotta can be counted on to reproduce it exactly as designed by the architect.

### PUBLIC SCHOOL No. 29

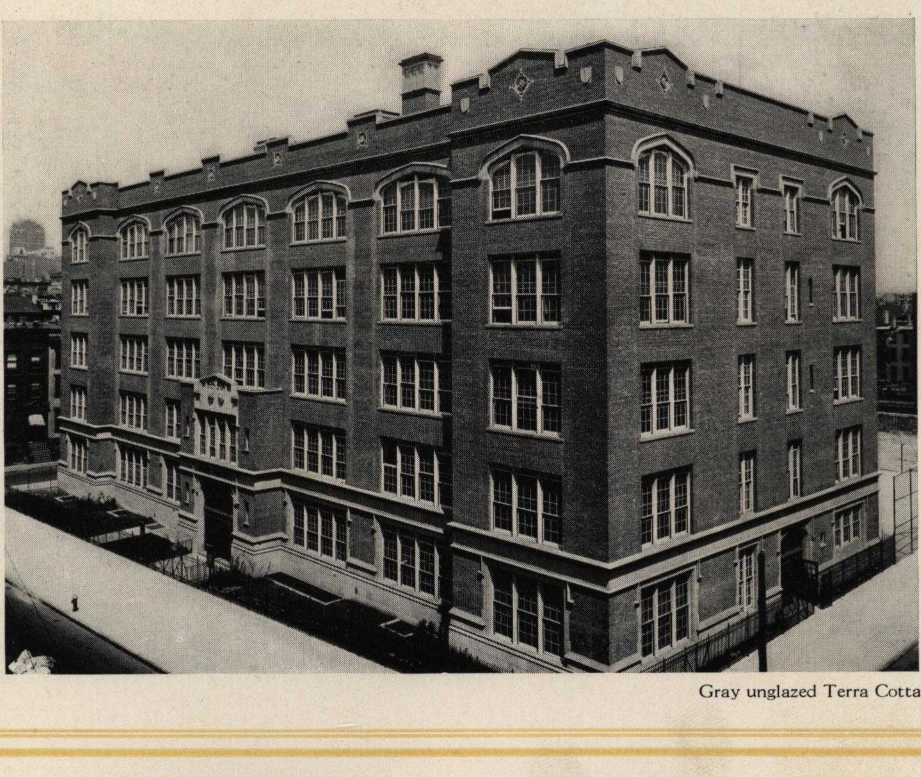
Brooklyn, N. Y.

❦

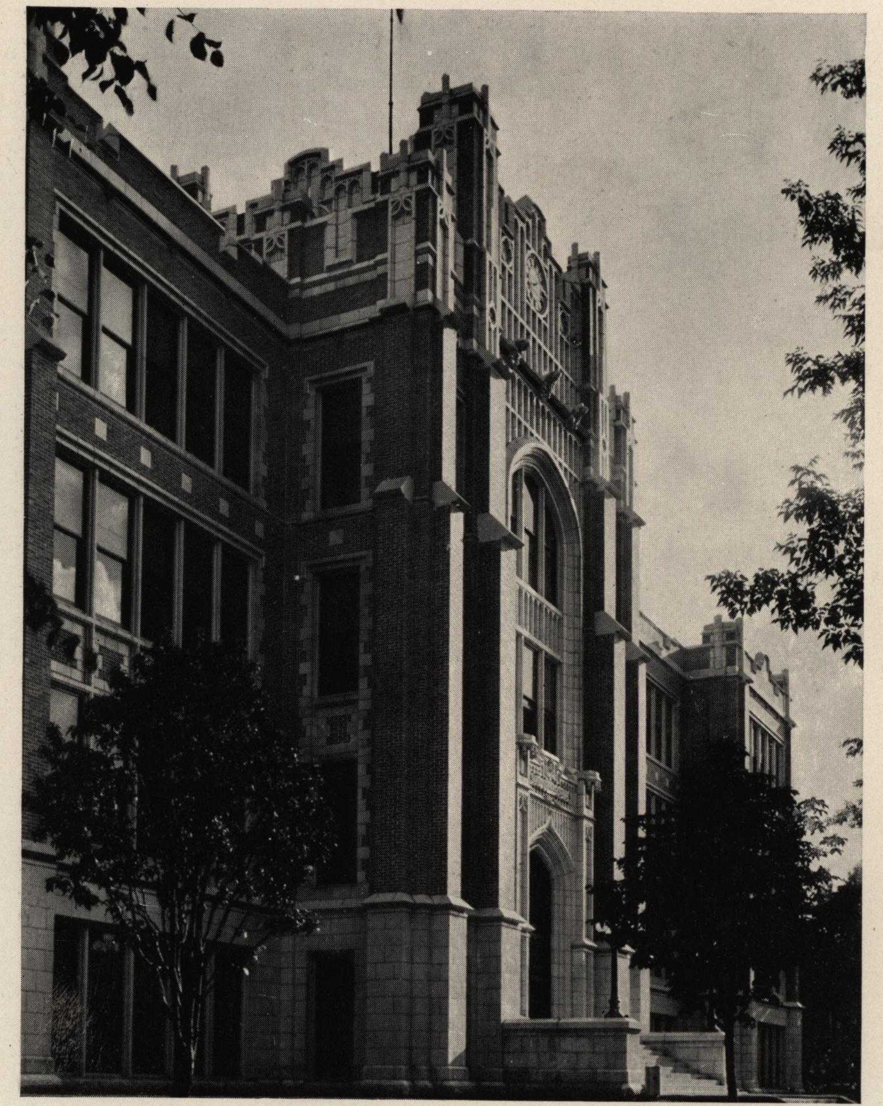
C. B. J. Snyder, Architect

HERE is a school building of marked substantiality and pleasing appearance.

The base course, doorways, window trim, string courses, and copings are of Terra Cotta in the simplest design, with the same units reproduced many times. Such repetition is more economical in Terra Cotta than in any other facing or trimming material, because Terra Cotta is pressed from moulds, and each mould can be used again and again to reproduce as many units as are necessary.



Gray unglazed Terra Cotta



Cream matt glazed Terra Cotta

## LEWIS AND CLARK HIGH SCHOOL

Spokane, Wash.

❦

L. L. Rand, Architect

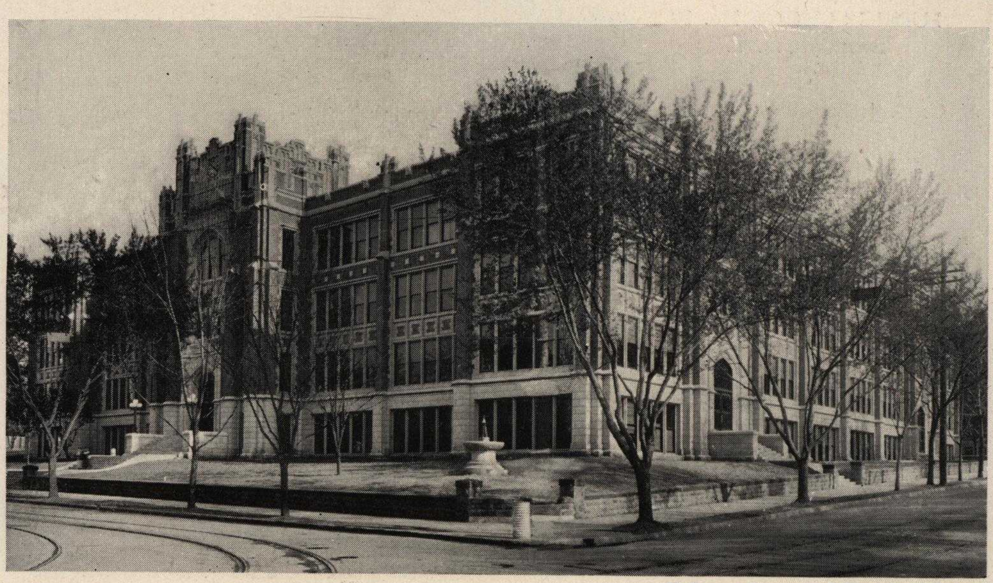
THE principal of the Lewis and Clark High School says:

"A model of architectural refinement and practical utility, the Lewis and Clark High School, of Spokane, has been termed the high-school educational center of the Inland Empire, which comprises Eastern Washington, Northern Idaho, and Western Montana. Hundreds of students from surrounding towns have forsaken home associations to secure the coveted diploma issued in the building here pictured.

"The school, which is an imposing structure covering an entire city block, is included in the line of march of every sight-seeing tour on which notables are shown the salient features of Spokane. Its doors were thrown open to the first student body in the spring of 1912. Yet today it bears the appearance of a building newly released from the touch of the mason and architect, with its bright Terra Cotta facings of white visible from almost every point in the city."

ENTRANCE DETAIL

The central feature owes its attractiveness to the skillful combination of brick and Terra Cotta. Medieval gargoyles add to the effectiveness of the crowning string course. It would be hard to find an instance where the material employed has more happily caught the spirit of the designer.

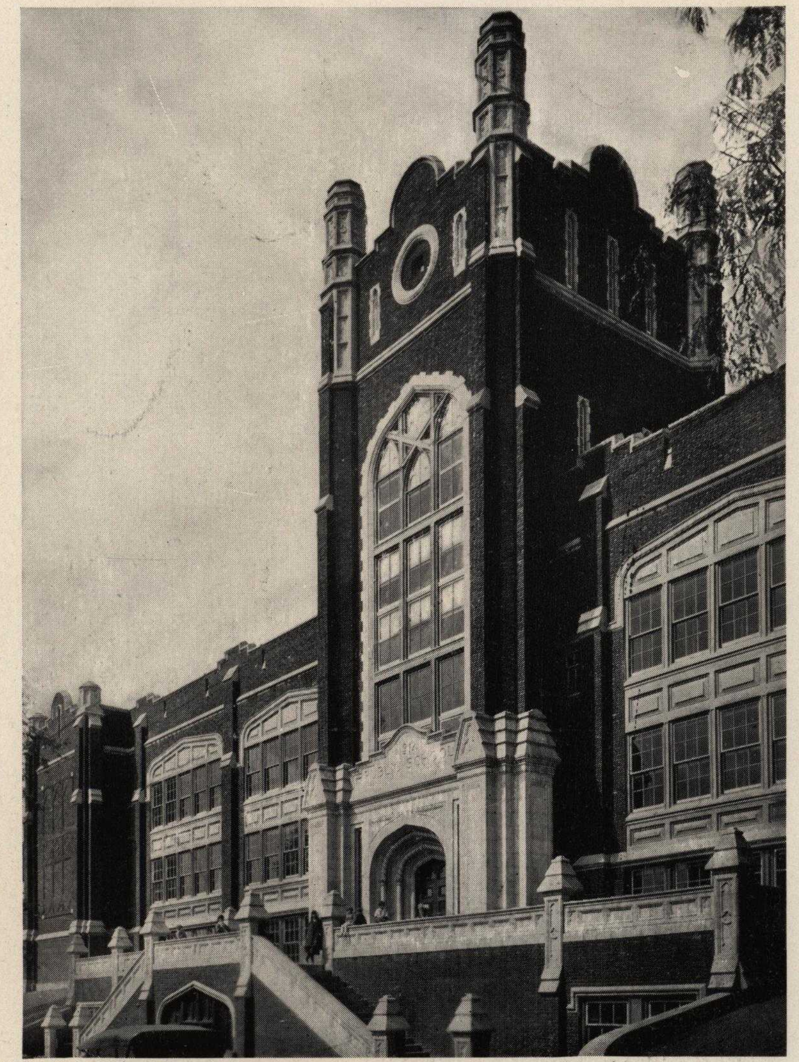


Full view, Lewis and Clark High School

## PUBLIC SCHOOL No. 14
Albany, N. Y.

❦

Wm. Van Guysling, Architect



Light buff Terra Cotta

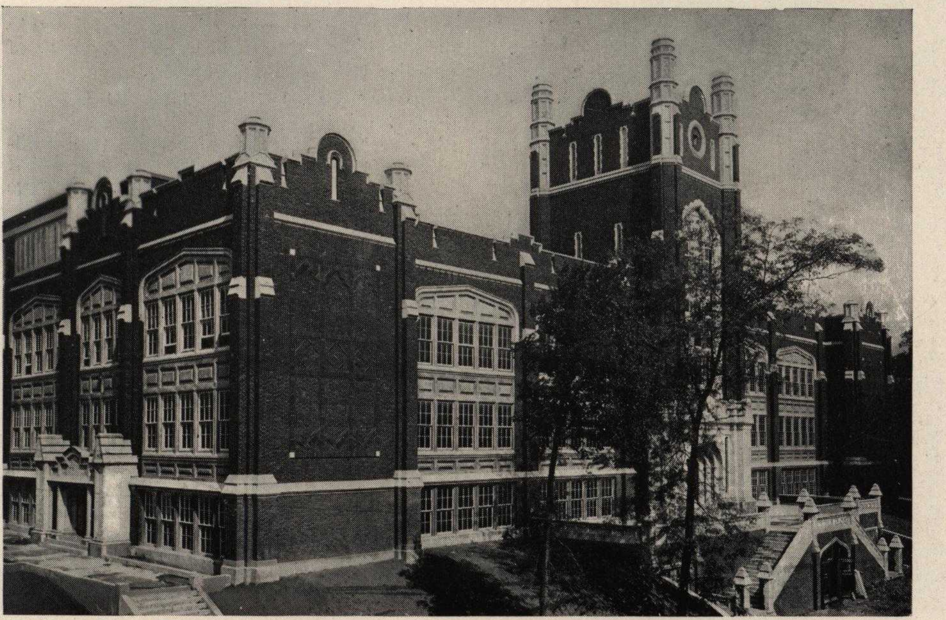
IN design and construction this school building shows the most modern tendencies. There are the blank wall spaces that indicate unilateral lighting—and large window groups to introduce sufficient light from the proper source and in the proper way.

These window groups are given decorative value by their panels and mullions of Terra Cotta. The buttressed piers between the windows, that strengthen the wall and create an attractive play of light and shade, are relieved at second story and top by Terra Cotta caps. For the rest, Terra Cotta has been used on the string courses, for the doorways and terrace balustrades, and on the battlements and towers.

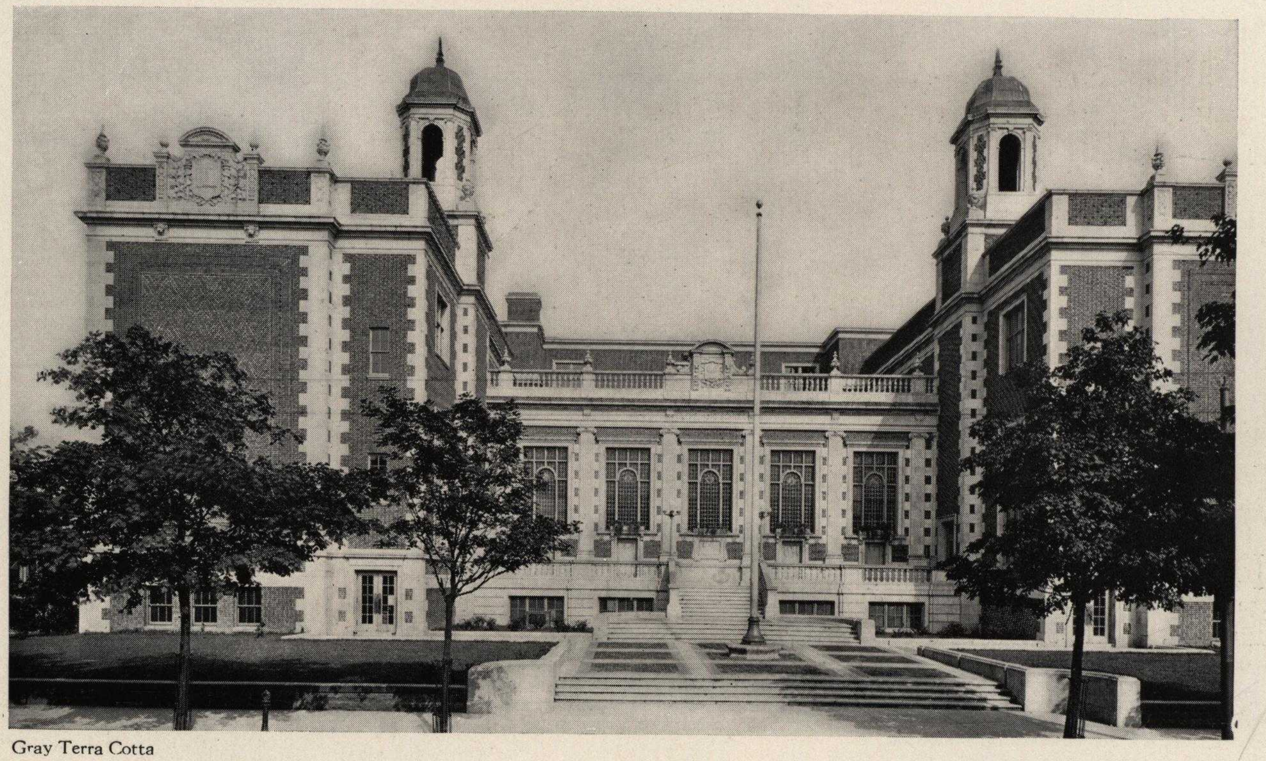
Variety is given to the conventional parapet and to the central tower by the introduction of a lunette-like elevation. The small towers, octagonal in shape, in the manner of Collegiate Gothic architecture, are finely executed in Terra Cotta. The delicate design demonstrates how exactly and how truly Terra Cotta adapts itself to fine modeling.

### ENTRANCE DETAIL

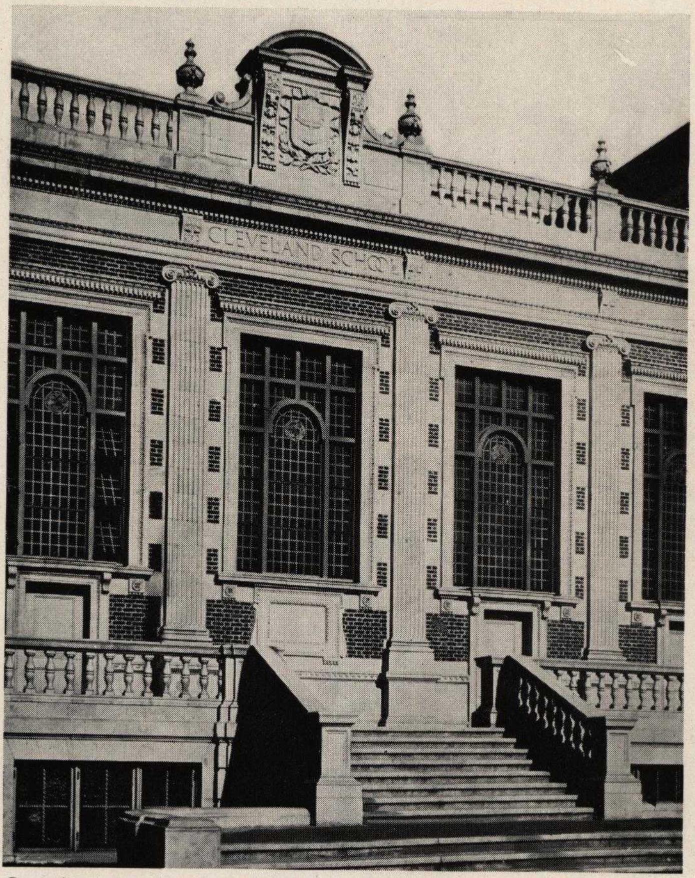
This central portion reveals a rather simple combination of brick and Terra Cotta. The arched entrance way, the larger arched window above it, and the small tower tops—all of Terra Cotta—stand out as the most distinctive features.



Full view, Public School No. 14



Gray Terra Cotta



Central portion, showing approach to main entrance

## CLEVELAND SCHOOL

Newark, N. J.

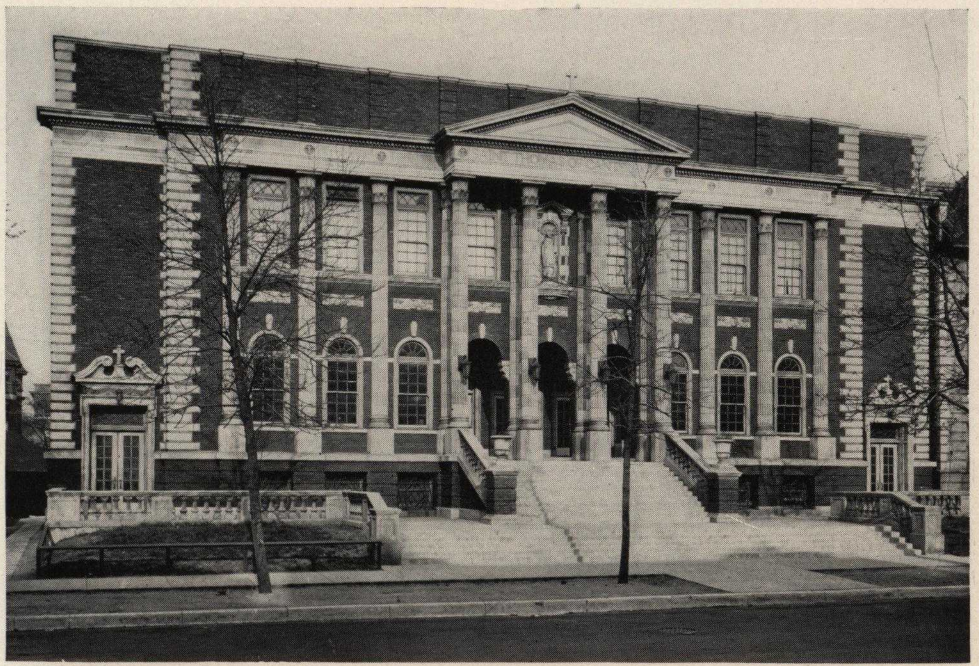
E. F. Guilbert, Architect

THIS is an interesting example of the careful study required of the architect to make the interior plan of a school fit the site to greatest advantage.

The street on which the Cleveland School fronts is unusually noisy. So the court-yard is placed in front, instead of in the rear, and its space separates the auditorium from the noise of the street. Likewise, the blank end walls abut on the street and shut out noise from the class rooms.

Blank end walls are necessitated by the unilateral lighting system. To the far-seeing architect they offer architectural possibilities that suggest novel and artistic achievements by employing decorative patterning in polychrome or plain Terra Cotta.

All the details that make this building so very attractive are Terra Cotta—the fluted pilasters, the consoles, medallions, balustrades, finials and quoins.



## ST. THOMAS OF CANTERBURY SCHOOL

Chicago, Ill.

J. W. McCarthy, Architect

Cream unglazed Terra Cotta with lavender matt glazed decoration

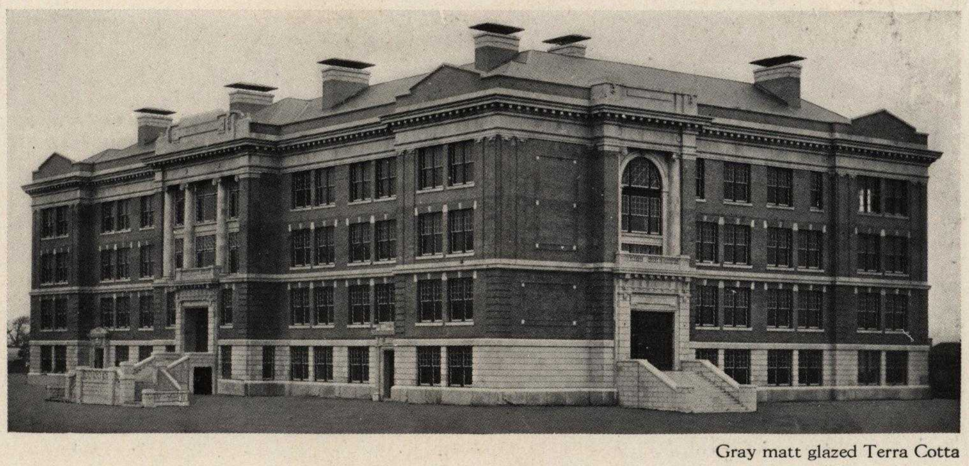
HERE is a school building of a rather unusual type. The architect has combined utilitarian architecture with the familiar Greek style. Note the slender columns, the Greek portico, the figure of St. Thomas in the niche over the door-way, the broken pediments over the smaller doorways, the quoins, the cornice, the symbolic details—all of cream standard Terra Cotta.

Because Terra Cotta is plastic before it is burned, it can be made in any shape or form desired by the architect.

## VICTORIA HIGH SCHOOL

Victoria, Canada

C. Elwood Watkins,
Architect



Gray matt glazed Terra Cotta

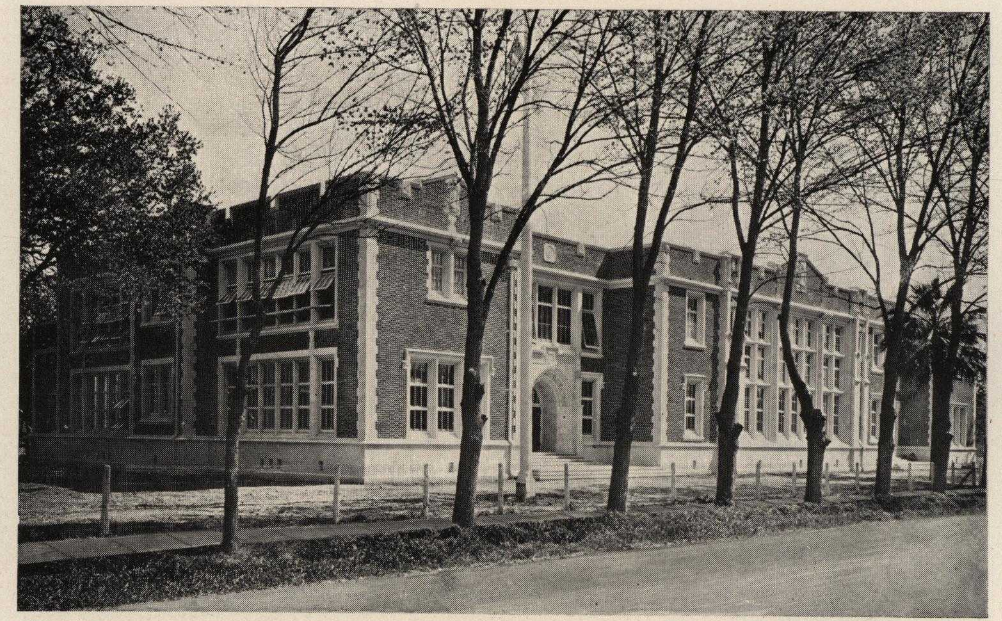
SIMPLICITY and strength characterize this school exterior. It has but little decorative detail—and that is extremely simple in nature.

Plain horizontal bandings of Terra Cotta at base-course, table line, and cornice emphasize and strengthen the firm outlines of the building. Note how the plain brick courses are broken up by the decorative detail about the main doorways. Here the several attractive Classic features are all admirably expressed in Terra Cotta.

Terra Cotta is not only a material for trim and ornament. It is a material for entire facing in any variety of ashlar. On this school it is both smooth and rusticated.

WOODLAND GRAMMAR SCHOOL
Woodland, Cal.

W. H. Weeks, Architect

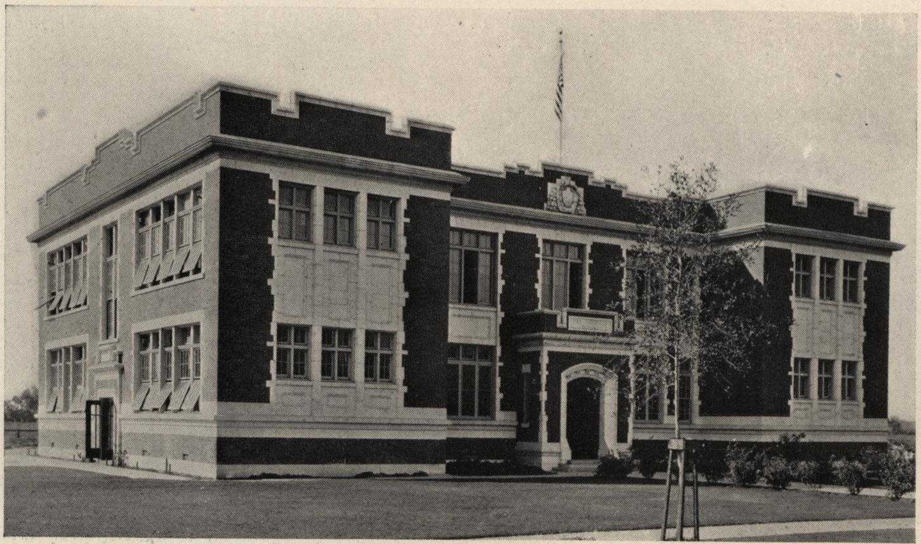


Light cream matt glazed Terra Cotta

IN Woodland, Cal., too, School Officials have gained a full appreciation of the artistic and practical values of Terra Cotta. They understand that their new school (shown above) owes its beauty largely to its Terra Cotta trim. And they are particularly satisfied because by using Terra Cotta they effected a considerable money saving—a fact that earned sincere approval from the citizens of the town who financed the construction.

For Terra Cotta is an economical building material. It expresses at comparatively low cost architectural detail that would be prohibitively expensive in any other material.

Terra Cotta can always be depended upon for its beauty, permanence, and economy.



Cream glazed Terra Cotta

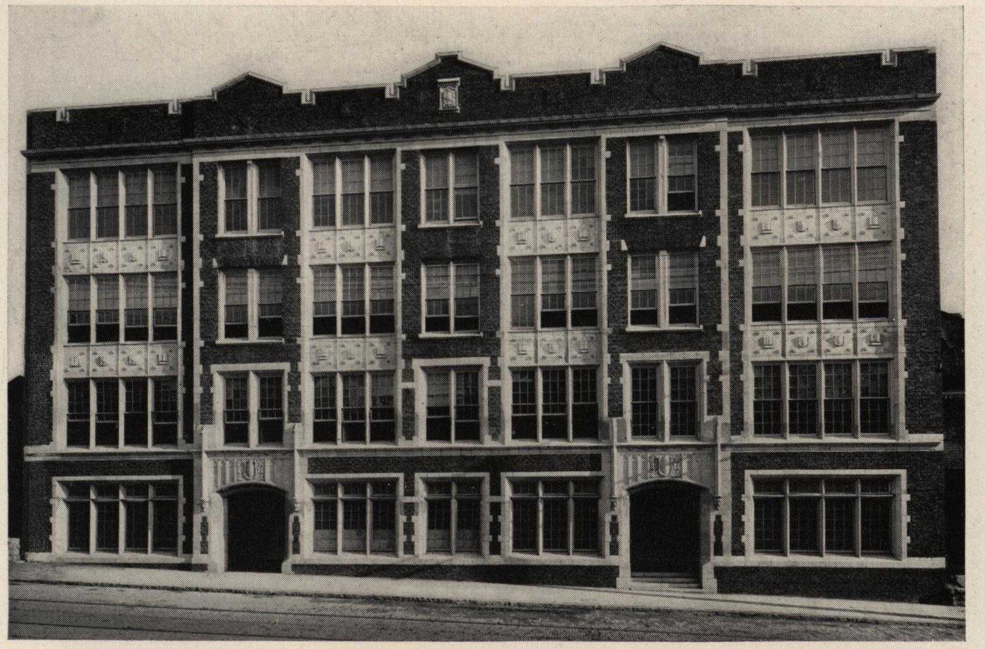
FRANKLIN SCHOOL
Bakersfield, Cal.

Orville L. Clark, Architect

IMAGINE the Franklin School without its trim, without the relieving contrast of the light cream glazed Terra Cotta. Little doubt that it would be less attractive.

The Terra Cotta coping, lintels, mullions, and string courses break up the monotony of the brick; the irregular quoins tie the structural lines into the brick walls.

When Terra Cotta and brick are used together, a pleasing effect is assured. For Terra Cotta and brick possess not only a natural affinity (they are both clay products) but an artistic affinity as well. The fact that Terra Cotta can be made in any shade or color to harmonize with the brick with which it is used is an assurance of artistic harmony.



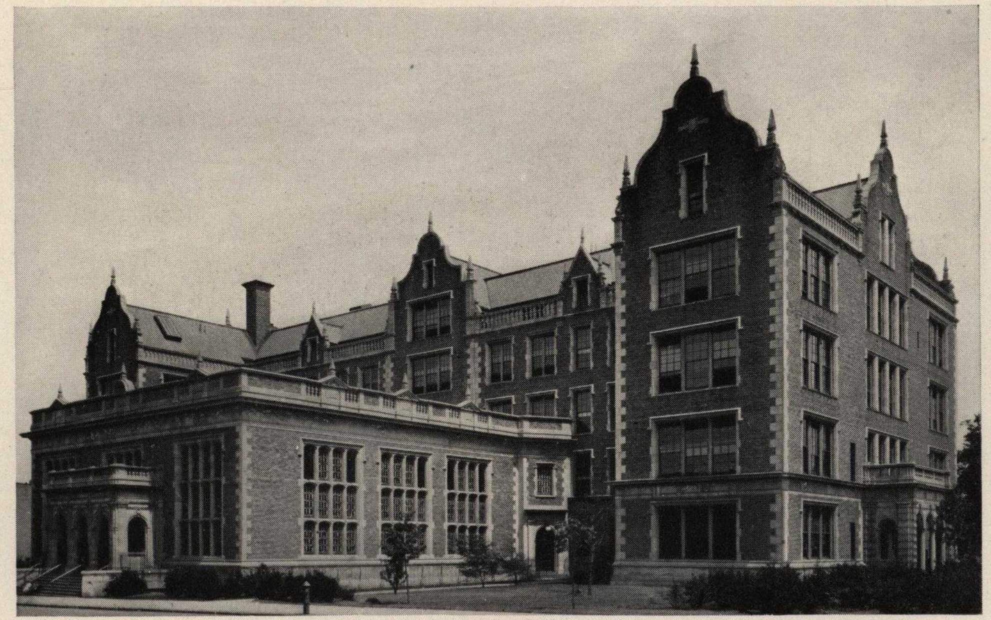
Gray unglazed Terra Cotta

COMMERCIAL HIGH SCHOOL
Atlanta, Georgia
❦
WALKER & CHASE, Architects

THERE is no opportunity on this building for architectural embellishment except on the front elevation. But see how that one elevation is beautified by effective Terra Cotta trim and ornament.

Over the doors and between the window courses are panels modeled in a book and shield motif, specially designed for this building. A unique advantage of Terra Cotta is that its plasticity permits it to assume any shape desired by the architect. It is moulded while in a plastic state, and then baked till it is hard, waterproof, fireproof, and weatherproof.

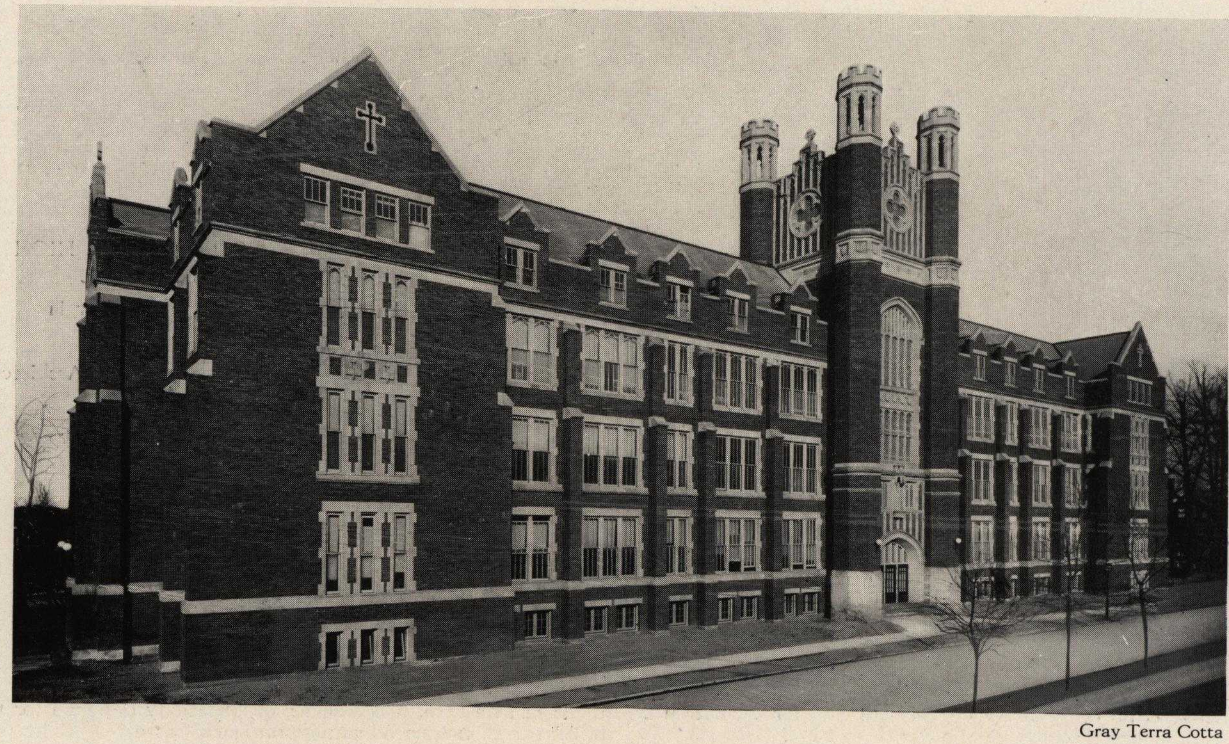
BAY RIDGE HIGH SCHOOL
Brooklyn, N. Y.
❦
C. B. J. SNYDER, Architect



Gray unglazed Terra Cotta

A BEAUTIFUL school building can do more to develop a real love of architecture in its students than all the books ever written on this subject. Living with and studying in such a building teaches the student to look for and discover the good in architecture.

Look at the Bay Ridge High School. Its beautiful exterior will inspire any student. It has a certain majesty of size—a beauty of proportion and of line. Its attractive, graceful balustrades, quoins, mullions, coping and finials are all of Terra Cotta—a soft gray in color to harmonize with the brick facing. These decorative features of Terra Cotta everywhere set off and enhance the beautiful lines of this building.

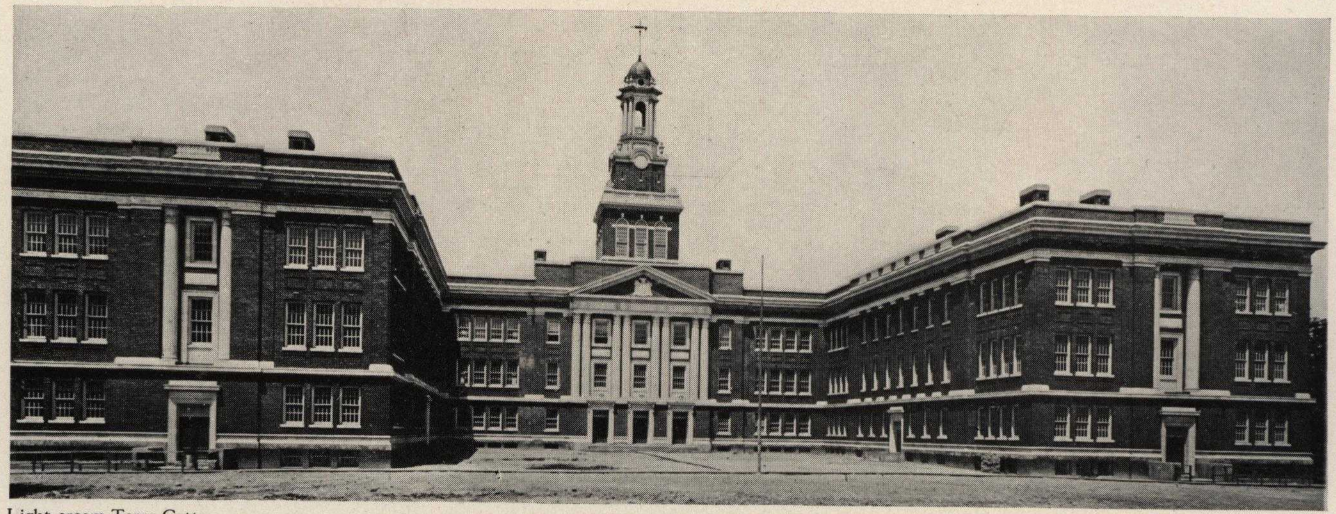


Gray Terra Cotta

NOTRE DAME ACADEMY
Cleveland, Ohio
❦
Wm. C. Jansen, Architect

HERE is a good example of English Collegiate Gothic, a style in high favor because it permits the large window groupings so necessary for adequate lighting.

By outlining these window groups with Terra Cotta, the architect has given them definite decorative value. Elsewhere he has effectively used Terra Cotta to beautify the building, especially on the main feature where the Terra Cotta tower caps and crenellations form an attractive silhouette.



Light cream Terra Cotta

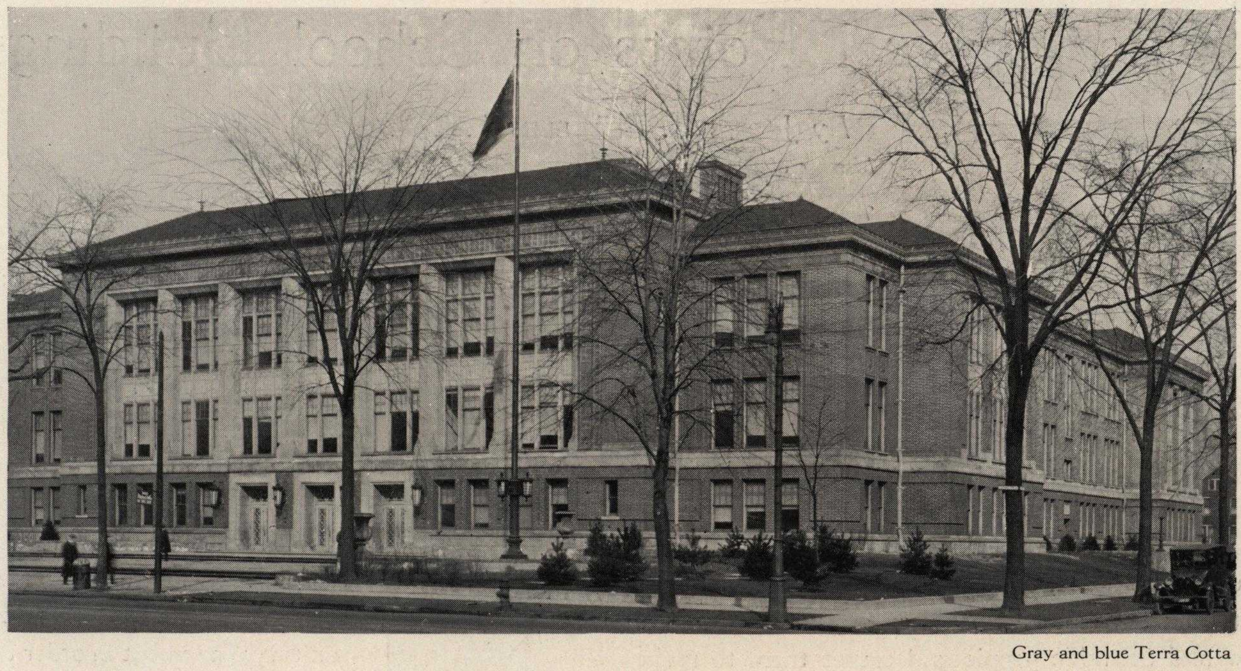
Lewis F. Pilcher, Architect

STATE NORMAL SCHOOL
Buffalo, N. Y.

HERE the Georgian Colonial style, rarely used in school architecture, has been employed with exceedingly happy results.

The most interesting phase is the attractive main entrance with its tall Terra Cotta columns and pediment, and the surmounting balustrade and tower. The upper portion of this tower—columns and dome—is entirely of Terra Cotta. Delicate and graceful in outline, it also possesses all necessary strength. For Terra Cotta possesses lightness of weight in combination with great strength.

Here also the decorative value of Terra Cotta is apparent. Its use on the string courses, cornice and coping, effectively ties the building together.



Gray and blue Terra Cotta

## NORTHERN HIGH SCHOOL

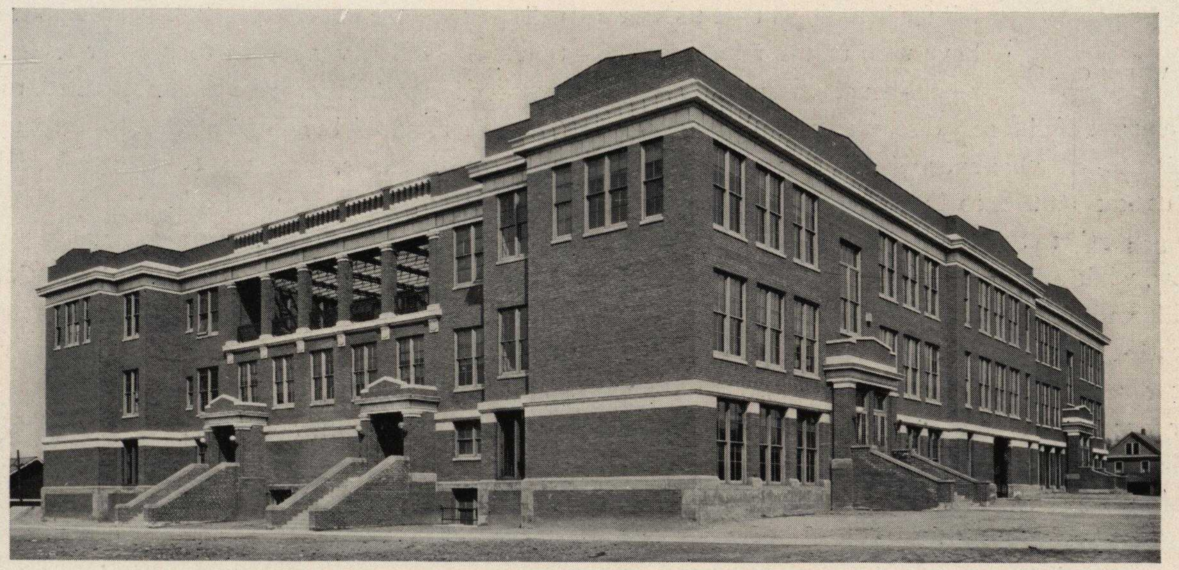
Detroit, Mich.

❦

MALCOMSON & HIGGINBOTHAM, Architects

PLEASINGLY simple lines, accentuated by attractive polychrome Terra Cotta trim, give this school building its charm.

When two or more colors or shades are found on a unit of material, it is said to be "polychrome." In the panelings of Terra Cotta around the central block of windows, along the water-table, and under the cornice, we find a harmonious blending of blue and gray. In its scope for color, Terra Cotta surpasses every other facing material.



Cream speckled Terra Cotta

## MASON SCHOOL ANNEX

Akron, Ohio

❦

T. RALPH RIDLEY, Architect

A SCHOOL building of simple, economical construction. The exterior is faced with pressed brick, relieved and lightened by Terra Cotta trim on doorways, window-sills, and copings. The water-table and cornice, also of Terra Cotta, emphasize the horizontal lines of the building.

Take away its Terra Cotta trim and this building would lose much of its character. For the simpler, more economical type of school building, Terra Cotta trim is practically a necessity.

# Some General Points on School Buildings

*By* James O. Betelle, A. I. A.

*Member of the firm of Guilbert & Betelle, Architects,*
*Newark, N. J. Lecturer on "School Architecture,"*
*Teachers College, Columbia University, New York City*

In our progressive cities the school building is of equal importance with the Town Hall and the Public Library. Taken together these three buildings indicate the prosperity, character and culture of the community.

From a business point of view no public building brings in such large returns as does a good school building. This return is not alone from the proper housing and education of the youth of the community, but from the fact that its very appearance attracts new and desirable people and causes them to make the community their home.

WRITING

In populous districts it has always been difficult to keep the school plant abreast of the population. During the war, when all our industries were needed for war purposes, the country fell far behind, so that today we have with us the renaissance in school-house construction. The vast amount of illiteracy discovered among the drafted men in the army has spurred the government and the various states into active educational campaigns, thus adding greatly to the normal educational requirements.

Now, while schools contribute more than any other buildings to the reputation of a community, yet that reputation is made not alone by the educational standards of the school system but also by the exterior appearance and adequate size of the school buildings. The public is no longer satisfied with school buildings that consist of merely four walls and a roof, enclosing just sufficient class room space for the number of pupils to be accommodated, but demands a structure that contains all the essentials of an educational workshop with an exterior of good design and in harmony with its surroundings.

The various states have passed compulsory education laws which require each child to attend school a given number of days per year until a certain age is reached. On account of the compulsory feature of the law, the states recognize that there is a responsibility and obligation on their part to see that safe and sanitary quarters are provided. For this reason state laws have been enacted requiring certain standards to be maintained as to light, area of class rooms, ventilation and sanitary equipment in order that the health of the children may be properly protected during their compulsory attendance at school.

READING

Notwithstanding the reduction in building costs that have occurred during the past year, or any reductions that will occur in the coming years, it is an admitted fact that costs will never return to pre-war levels. The building programs that have been postponed, together with the required buildings needed to keep up with ordinary demands, add up to tremendous totals. Never was there a more urgent demand for economical building than at present. But economical building should not be confused with cheap construction. In order to understand what economy means as applied to school buildings, it could be stated under eight headings.

(*1*). *Economy in Layout*—The building should be so designed as to use every available square foot for school purposes, without excessively wide or intricate corridors, too many or too wide staircases, too large toilets, and any other wasteful areas.

GEOGRAPHY

*The four grotesques illustrating this article are placed as corbels between the second story windows of the Ridge School, Newark, N. J.*

(2). *Economy in Construction*—The building should be so laid out that the usual and standard materials can be used; that is to say, special, elaborate or unusual construction should be avoided.

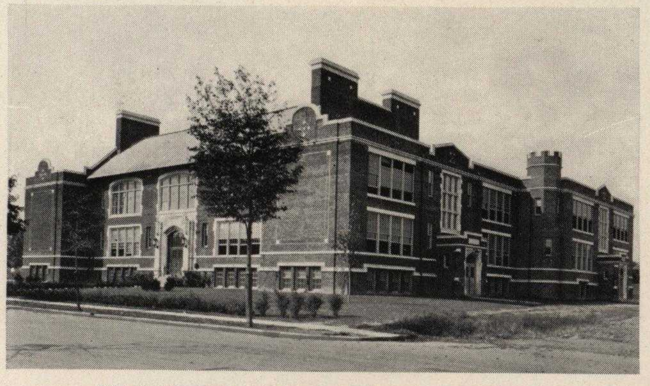
(3). *Economy in Material*—Plain, substantial material of good lasting quality should be used. Local customs should be adhered to and local materials used wherever possible. Materials should not be transported from a great distance, but use should be made of those close at hand. Expensive marble, marble mosaics, bronzes, etc., which are appropriate in State Capitols are out of place in School Buildings.

(4). *Economy in Mechanical Equipment*—The mechanical equipment of a school, to be assuredly economical and efficient, should be designed by an expert Heating and Ventilating Engineer, unless the Architect has a special department in his organization for the intelligent handling of this work.

(5). *Economy in Equipment and Furniture*—This matter is one which applies more to the school administration than it does to the Architect, but the school authorities should economize in the furnishing and equipping of their building. In many schools equipment for pupils has been duplicated in various parts of the building, and furniture purchased that will not be needed for several years.

(6). *Economy in Administration*—The school should be used to its full capacity and the program so arranged that the spaces not being used at all times will be cut down to the minimum.

(7). *False Economy*—This is even more important than the foregoing items, because to cut down the first cost of a building to meet an appropriation means excessive cost of maintenance later on, and this cost continues year after year. Such economies as galvanized iron or tin instead of copper mean constant painting and replacement later on. It is always false economy to skimp on exterior trim, or to use for exterior trim and ornament any material less durable than Terra Cotta. There are numerous items of this sort, where it is much more advisable to do things properly at the start, than be constantly facing a high maintenance charge to correct.



WASHINGTON SCHOOL, EAST ORANGE, N J.
GUILBERT & BETELLE, Architects

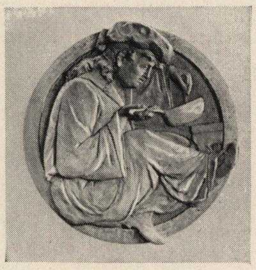
(8). *Economy in Architect's Fees*—The School Boards that contemplate the appointment of an architect on the basis of the low fees charged should realize that an architect who agrees to design and supervise a school building for an absurdly low fee has not a very exalted opinion of his services—but he probably knows what his services are worth!

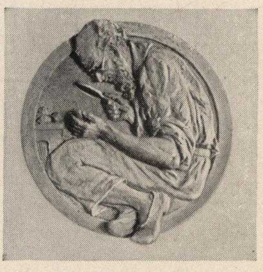
After an economical plan has been devised and substantial construction decided upon, the exterior of the building should not be neglected but should be given careful consideration and study. The Architectural style adopted should in the first place be appropriate for a school building and in the second place be appropriate for the location in which the school is to be built. To give a school building architectural style does not necessarily mean to make it more expensive or to add unnecessary or excessive ornament. Architectural styles are often expressed by the general mass of the building, the disposition and shape of the window and door openings as well as by the character of its ornament. Good architecture in our schools has now come to be recognized as a necessity not only for the improvement to the neighborhood, but, what is more important, the great moral and refining influence it has upon the children who are compelled to attend it.

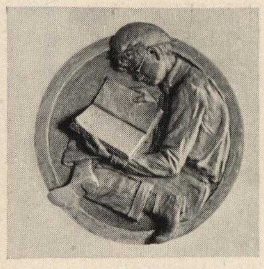
ARITHMETIC

The use of Terra Cotta for the exterior surface or trim of a building has many qualities to recommend it. There is no material which gives greater effect for the money spent upon it than does Terra Cotta. Ornament and color are to be desired and can be obtained in Terra Cotta at a minimum of cost. Every building of importance needs some embellishment, and while this should always be kept within the limits of good taste, Terra Cotta possesses the qualities of beauty, economy and durability which make it especially desirable for this purpose.

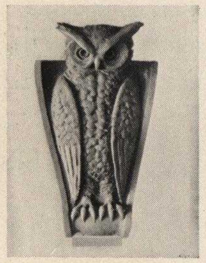
# HOW TO RECOGNIZE
## TERRA COTTA

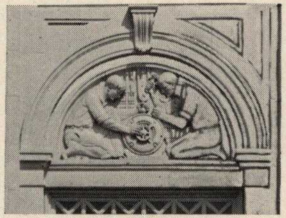

1. COOKING

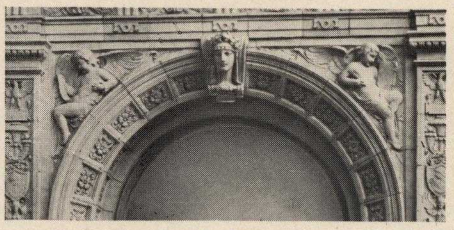

2. SCIENCE

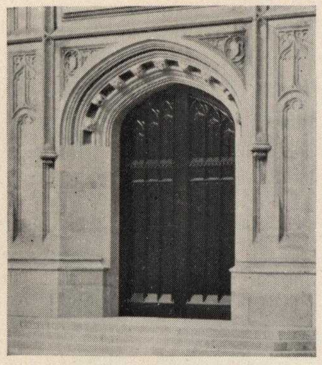

3. LITERATURE

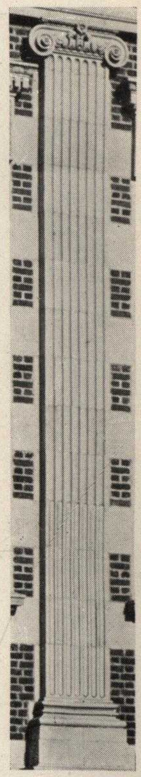
SYMBOLIC BAS-RELIEF MEDALLIONS

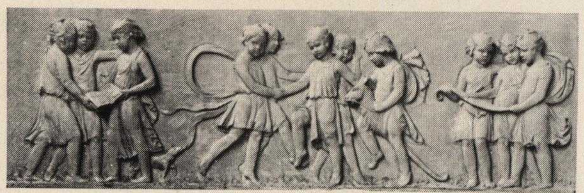

4. KEYSTONE
*with Owl symbolic of learning*

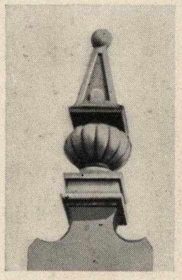

5. LUNETTE

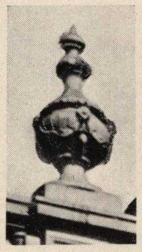

6. SPANDRELS AND SCULPTURED KEYSTONE

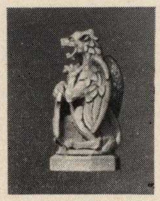

7. TUDOR ARCH

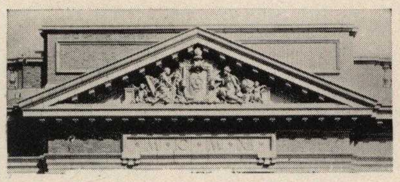

12. PILASTER
*Doric Order*

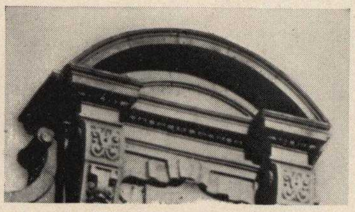

11. BAS-RELIEF

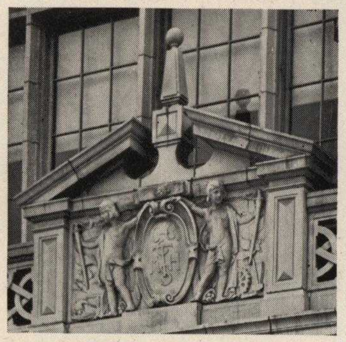

8. FINIAL

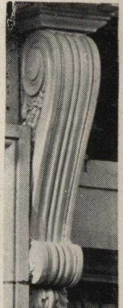

9. FINIAL URN


10. GROTESQUE HERALDIC FINIAL


13. POINTED PEDIMENT


14. CURVED PEDIMENT


15. BROKEN PEDIMENT
*with finial*

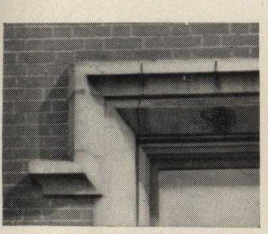

16. CONSOLE

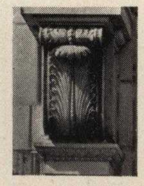
***THE MATERIAL ILLUSTRATED IS TERRA COTTA***

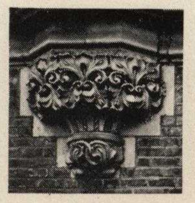
1 to 4. Ajo School, Ajo, Arizona, Lescher & Kibbey, Architects.
5. Benson Polytechnic School, Portland, Oregon, F. A. Naramore, Architect (*see page 7*).
6. Normal School, Newark, N. J., E. F. Guilbert, Architect.
7. Evans Museum and Dental Institute, University of Pennsylvania, Philadelphia, Pa., J. T. Windrim, Architect, (*see pages 11 and 17*).
8. Englewood High School, Chicago, Ill., D. H. Perkins, Architect.
9. Cleveland High School, Newark, N. J., E. F. Guilbert, Architect (*see page 22*).
10. Flushing High School, New York City., C. B. J. Snyder, Architect (*see frontispiece*).
11. School, Mason City, Iowa.
12. Cleveland School, Newark, N. J., E. F. Guilbert, Architect (*see page 22*).
13. Girls' High School, San Francisco, Cal., Designed by City Architect.
14. Cleveland School, Newark, N. J., E. F. Guilbert, Architect (*see page 22*).
15. Central Commercial and Manual Training High School, Newark, N. J., E. F. Guilbert, Architect (*see page 5*).
16. Girls' High School, San Francisco, Cal., Designed by City Architect.

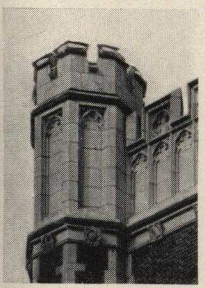
# ARCHITECTURAL DETAILS

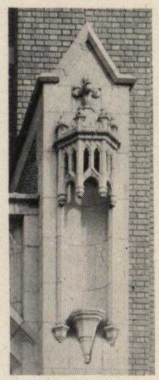
## SERIES B

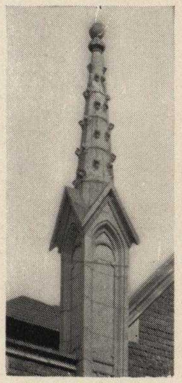

17. LABEL MOULDING

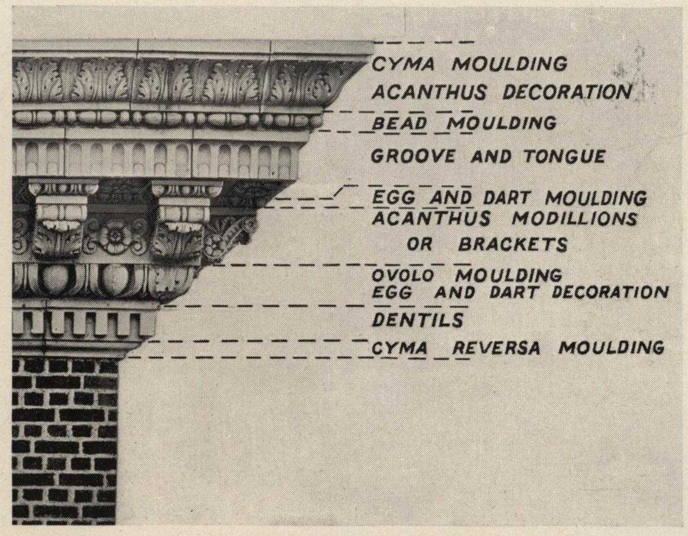

18. CORBEL
*Gothic Style*


19. CORBEL
*Acanthus Motif*

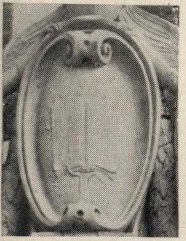

20. TURRET
*with battlements*

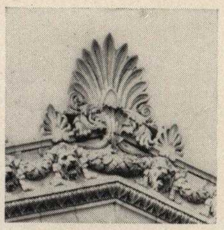

21. CANOPY


22. PINNACLE



23. TYPICAL CORNICE


24. CARTOUCHE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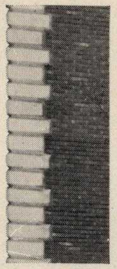
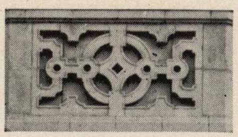
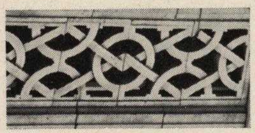
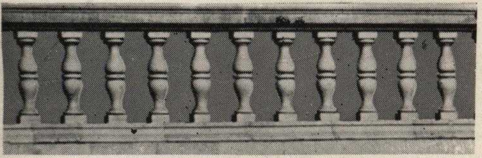
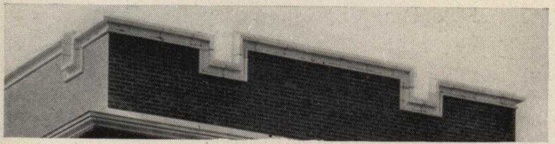
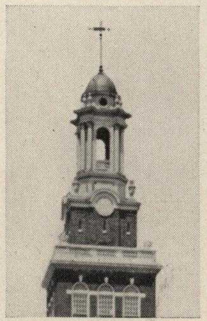

26. QUOINS

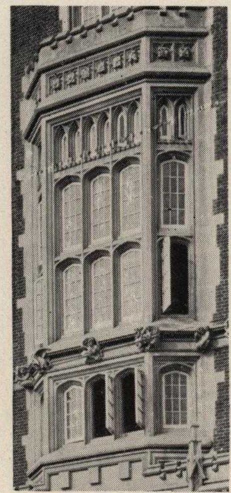

27. RELIEF STRAPWORK

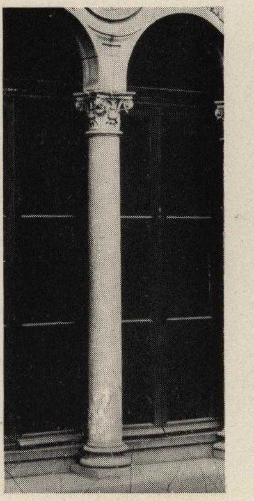

28. PIERCED STRAPWORK


29. BALUSTRADE


30. COPING


31. CUPOLA


32. MULLIONED BAY


33. COLONNETTE

***THE MATERIAL ILLUSTRATED IS TERRA COTTA***

17. Englewood High School, Chicago, Ill., D. H. Perkins, Architect.
18. Public School No. 66, Indianapolis, Ind., Rubush & Hunter, Architects (*see page 16*).
19. William F. Harrity Public School, J. Horace Cook, Architect.
20. Evans Museum and Dental Institute. University of Pennsylvania, Philadelphia, Pa., J. T. Windrim, Architect (*see pages 11 and 17*).
21. St. Luke's School, Whitestone, Long Island, J. S. Maher, Architect.
22. Western Theological Seminary, Pittsburgh, Pa., Thomas Hannah, Architect.
23. Robert Treat School, Newark, N. J., E. F. Guilbert, Architect.
24. Normal School, Newark, N. J., E. F. Guilbert, Architect.
25. Carter H. Harrison Technical High School, Chicago, Ill., A. F. Hussander, Architect.
26. St. Thomas of Canterbury School, Chicago, Ill., J. W. McCarthy, Architect (*see page 23*).
27. Normal School, Newark, N. J., E. F. Guilbert, Architect.
28. Central Commercial and Manual Training High School, Newark, N. J., E. F. Guilbert, Architect (*see page 5*).
29. Cleveland School, Newark, N. J., E. F. Guilbert, Architect (*see page 22*).
30. Franklin School, Bakersfield, Cal., Orville L. Clark, Architect (*see page 24*).
31. State Normal School, Buffalo, N. Y., Lewis F. Pilcher, Architect (*see page 26*).
32. Evans Museum and Dental Institute, University of Pennsylvania, Philadelphia, Pa., J. T. Windrim, Architect. (*see pages 11 and 17*).
33. Robert Treat High School, Newark, N. J., E. F. Guilbert, Architect.

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*N. Y. C.*

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